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616
CATALOGUE

OF

PICTURES, MARBLES, BRONZES,

ANTIQUITIES, &c., &c.

Rome - Vatican - Piazza Rusticucci, 18

PALAZZO ACCORAMBONI

ROME

FORZANI AND Co. PRINTING-OFFICE

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June

From Pres. Office



P R E F A C E

The formation of a collection of pictures, the works of the Great Masters, giving an exact idea of the various phases through which the art of painting has passed in the different schools, is not, as is well known, an easy matter. Innumerable difficulties arise, in effect, before all who attempt to gather together a number of works sufficient to constitute a veritable historical gallery, and these difficulties form, so to speak, an almost impossibility. Therefore historical galleries worthy of the name, are rare.

Nevertheless a combination of circumstances has enabled us to form the collection, the catalogue of which is given here, and which we take the liberty of recommending to all intelligent connoisseurs.

The decay of illustrious and ancient families, and the gradual suppressions of religious Corporations, consequent on the changes which have taken place during the last thirty years, in the political institutions of Italy, will explain how the present collection has been formed. It is however only right to add that many persons possessing paintings of great merit have willingly aided in its completion.

By means of the exceptional situation in which we have been placed, we have been able to acquire a very large number of *chefs-d'œuvre* by the Great Masters, a circumstance which places our collection in the foremost rank of galleries, as may be seen by the letter of Herr Otto Donner, Director of the Archeological Society of Frankfort-on-the-Main, which we publish farther down.

There is one merit amongst others, and that not the least either of the collection, which it may be useful to enumerate *en passant*, namely that with a relatively restricted number of pictures the gallery represents the history of the revival, progress, apogee, and decay of the Italian Schools, constituting at the same time, – thanks to the addition of

numerous works from other schools of Europe, a permanent *enseignement*, and a treasure of such a nature as to bestow celebrity on the town which possesses it.

As to its great value, we might cite the testimony of the numerous competent persons who have visited it, but we esteem it superfluous to do so. Besides our collection is too well known to require its merits to be enumerated here. Still we deem it useful for the benefit of intelligent persons who have not seen these works, to print in these pages, a translation of the letter of Herr Otto Donner, an able painter and a distinguished art critic.

To this important collection beginning with the Byzantine School and going through all the various Italian and Foreign Schools in regular succession down to the decline of painting, we have added a Museum of inestimable value, chiefly of Etruscan, and ancient Greek and Roman objects. The bronzes, some of which are Medioeval, are of the rarest kind, impossible to be found now. The gold objects found in excavations, the antique vases, and cameos can no longer be purchased for money, for they are no longer to be found.

The marbles are amongst the rarest in the world, and are chiefly Greek. The sarcophagi are far superior to those in the Vatican Museum, as are also some of the beautiful statues. A splendid *Minerva* graces the collection, and a *Venus Victrix* which compares most favourably with the Venus de' Medici or the Venus of the Capitol. In fact not one single mediocre object exists in the Gallery or Museum, and it may be safely affirmed that not all the wealth of the Indies, could form now-a-days, such another collection.

TO HIS EXCELLENCY
DON MARCELLO MASSARENTI

ROME, VATICAN.

Frankfort ^{A.}M. Hochstrasse 20.

April 4, 1877.

EXCELLENCY

In Italy as in other countries, important collections of pictures of all kinds are often found in vast and splendid halls. But after having traversed these Galleries the artist-visitor retires, regretting that he has fatigued his mind and his eyes, by passing in review, works mediocre and even bad, without having once halted before a masterpiece.

How different is your Gallery! In a modest space may be seen grouped together

the exquisite works of the best masters, belonging to the various Italian and foreign schools. As one passes from picture to picture, there arises in the intelligent mind which is capable of reading these marvellous pages of the history of art, that satisfaction and enthusiasm which art alone can produce.

Now if this can happen in such a rich and powerful centre of art as Rome, is it not certainly a proof that the collection which you have here gathered together, possesses merits of the first order, and of the rarest kind; a collection which artists and connoisseurs would do well to acquaint themselves of, and which every Museum ought to desire to possess.

I have always present in my mind as so many radiant jewels the Portrait of Raphael, a truly notable monument of the style as pure as it was great of this Prince of Art; – the portrait of Andrea del Sarto full of sweetness so well conserved in expression – and the Magdalen of Van Dyck, an inestimable pearl. Who could forget the effigy of Michelangiolo, of that manly head which one might say was sculptured rather than painted!

With regard to your pictures of greater dimensions, it is an agreeable and an instructive task to compare the clear flesh-coloured and luminous tints of Correggio, in the two nude young figures, with the colouring and pencil of the Venetian painters which may be seen in the St. Christopher, a picture of rare beauty.

But where shall I stop? What shall I say of the picture so precious of Signorelli, or those of Giovanni Bellini, of Mantegna, of Baldovinetti, of Filippo Lippi, etc.

I cannot and I do not wish to give here a catalogue of the Gallery. However if I do not enumerate all the pictures which I studied with so much pleasure, I ought to observe that the agreeable impression increased upon me by the vicinity of works belonging not only to the epoch of the perfection of art, but also to epochs anterior, the whole completing the most interesting history of art, showing to what a pitch of greatness the Masters of the 15th century reached, profiting unceasingly by the progress of those painters who lived before them.

Finally in the collection the useful is united to the beautiful and agreeable, in the

happiest manner, and certainly it is no small merit to have known how to make a choice of such real importance with patience and good taste.

I have the honour to be, etc.

(Signed) OTTO DONNER.

N.B. – *Since Herr Donner wrote the above, most important additions have been made to the Collection, chiefly works of the Venetian, Neapolitan, Spanish, Dutch and Flemish Schools.*

FIRST PART

— — —

PICTURES.



CATALOGUE

I.

BYZANTINE SCHOOL.

1. **Angelus Bizamanus** (About 1150). Triptich representing THE VIRGIN, ST. JEROME, AND ST. JOHN. (*Signed*).

Wood 0.22 × 0.35.

2. **Angelus Bizamanus** (About 1150). THE VISITATION.

Wood 0.22 × 0.17.

3. *Author Unknown* (13th century). Triptich representing CHRIST ON THE CROSS, WITH THE VIRGIN, SAINT JOHN, MAGDALEN, MARTHA, ST. PETER AND ST. ANDREW.

Wood 0.11 × 0.19.

4. *Author Unknown* (13th century). "HE DESCENDED INTO HELL."

Wood 0.35 × 0.26.

5. *Author Unknown* (Russo - Byzantine School of the 16th century). THE GLORIOUS DEATH OF THE VIRGIN.

Wood 0.22 × 0.17.

6. **Bonaventure Berlinghiere** (About 1235). THE VIRGIN.

Wood 0.43 × 0.37.

7. *Author Unknown* (15th century). THE SAVIOUR.

Wood 0.43 × 1.37.

8. *Author Unknown* (14th century). ADORATION OF THE MAGI.

Wood 0.43 × 0.43.

II.

GREEK SCHOOL.

9. *Author Unknown* (12th or 13th century). THE ANNUNCIATION. This picture is divided into two compartments.

Wood 0.55 × 0.47.

10. *Author Unknown* (12th century). THE PASSION OF OUR SAVIOUR.

Triptich 0.15 × 0.11.

11. *Author Unknown* (12th century). THE ANNUNCIATION.

Triptich 0.11 × 0.07.

12. *Author Unknown* (12th or 13th century). THE VIRGIN WITH THE "VOLTO SANTO." In the *sportelli* are the Apostles SS. PETER and PAUL.

Triptich 0.10 × 0.6.

III.

TUSCAN SCHOOL.

13. **Margheritone d'Arezzo** (1212-1289). THE VIRGIN.

Wood 0.83 × 0.25.

This painter held the first rank among the early imitators of the Greek artists, before *Cimabue* or *Giotto*. His fame heightened the malady which brought him to the tomb.

14. **Margheritone d'Arezzo** (See No. 13). CHRIST ON THE CROSS. THE VIRGIN AND ST. JOHN.

Wood 2.52 × 2.31.

15. 16. 17. **Cimabue** (About 1240). THE SAVIOUR, THE VIRGIN AND ST. JOHN.

Wood 0.48 × 0.43.

This author was the founder of the Italian School of painting.

18. **Cimabue** (1240). Triptich. THE ENTOMBMENT, THE VIRGIN AND ST. JOHN. Above are the emblems of the Passion, with God the Father; on the volets are eight Saints, above whom is the ANNUNCIATION.

19. **Pacinus Buonaguida**. THE VIRGIN AND CHILD, WITH SS. PETER AND PAUL.

Canvas 0.79 × 0.45.

20. **Giotto** (1276-1336). THE GENERAL JUDGMENT AND THE CRUCIFIXION.

Wood 0.35 × 0.12.

21. 22. **Giotto** (1276-1336). Two Scenes from the
NEW TESTAMENT.

Wood 0.55 × 0.52.

23. **Giotto** (1276-1336). Part of a Triptich on which
are represented FIVE SAINTS.

Wood 0.40 × 0.25.

24. **School of Giotto** (14th century). ST. MICHAEL
AND THE DRAGON.

Wood 0.40 × 0.34.

25. **School of Giotto** (14th century). THE VIRGIN
AND CHILD.

Wood 0.42 × 0.32.

26. **School of Giotto** (14th century). THE VIRGIN
ENTHRONED WITH THE INFANT JESUS. Two Bishops
stand by.

Wood 0.28 × 0.22.

27. **School of Giotto** (14th century). THE CRUCI-
FIXION, THE VIRGIN AND ST. JOHN.

Wood 0.26 × 0.22.

28. **School of Giotto** (14th century). ST. PETER AND
ST. JAMES.

Wood 1.30 × 0.45.

29. **Pietro Cavallini** (1259). DEATH OF ST. PETER.

Wood 0.27 × 0.43.

30. **School of Gaddi** (14th century). ST. JAMES THE
GREATER.

Wood 0.91 × 0.44.

31. **School of Gaddi** (14th century). ST. JAMES THE
LESS.

Wood 0.91 × 0.44.

32. **Cimino d'Andrea Cimini.** ST. LAWRENCE.
Wood 0.60 × 0.22.
33. **Simone Memmi (1280-1344).** ST. LUCINA.
Wood 0.70 × 0.42.
34. 35. *Author Unknown* (14th century). I. CHRIST AND THE VIRGIN. II. ST. CHRISTOPHER CARRYING THE INFANT CHRIST ON HIS SHOULDERS.
Wood 0.35 × 0.22.
36. *Author Unknown.* THE VIRGIN KNEELING IN ADORATION BEFORE THE INFANT JESUS.
Wood 0.73 × 0.42.
37. **Andrea Orcagna (1329-1389).** ST. JOHN AND ST. JAMES.
Wood 1.00 × 0.68.
38. **G. Starnina (1354-1403).** THE HOLY TRINITY.
Wood 0.48 × 0.35.
39. *Attributed to Fra Angelico (1387-1485).* THE VIRGIN ENTHRONED, WITH THE INFANT JESUS.
Wood 0.80 × 0.41.
40. **Benizzo Gozzoli (15th century).** GOD THE FATHER SURROUNDED BY ANGELS.
Wood 0.60 × 0.59.
41. **Pietro della Francesca (1410-1494).** JULIUS CAESAR AT THE MOMENT WHEN THE HEAD OF POMPEY WAS PRESENTED TO HIM.
Wood 0.39 × 0.54.
42. *Author Unknown.* A FRANCISCAN TAKING THE VOW.
Wood 0.38 × 0.60.

43. *Author Unknown.* A FRANCISCAN PREACHING.
Wood 0.38×0.60 .
44. *Author Unknown.* CHRIST BETWEEN THE VIRGIN AND ST. JOHN WHO ARE ADORING HIM.
Wood 0.22×0.75 .
45. **Bernardo di Mariotto.** THE VIRGIN CARRYING THE INFANT JESUS IN HER ARMS. Birds and Garlands of Flowers on a gold ground.
Wood 0.31×0.23 .
46. **Paolo Ucello** (1397-1479). A KING ON HORSEBACK WITH ATTENDANT CAVALIERS. Landscape in the back ground.
Wood 0.40×0.29 .
47. **School of Siena** (14th century). Triptich. THE VIRGIN AND CHILD WITH FOUR SAINTS. THE MANGER CRADLE, THE VIRGIN, THE MAGDALEN AND ST. JOHN.
Wood 0.33×0.42 .
48. **Alessio Baldovinetti** (1425-1499). THE VIRGIN AND CHILD. Back ground of flowers.
Wood 0.65×0.38 .
49. **Filippo Lippi** (1400-1469). THE VIRGIN AND CHILD WITH AN ANGEL WHO OFFERS HIM A BASKET OF FLOWERS.
Wood 0.55×0.38 .
50. **Filippo Lippi** (1400-1469). ST. ANNE EMBRACING ST. JOACHIM IN PRESENCE OF SAINT ANTHONY AND ST. MARGARET. In the back ground is a view of Jerusalem.
Wood 0.76×0.40 .

51. **Peselli** or **Pesellino** (1426-1457). THE LAST SUPPER.

Wood 0.24 × 0.30.

52. **Antonio Pollaiolo** (1426-1498). THE VIRGIN AND CHILD.

Wood 0.60 × 0.40.

53. **Antonio Pollaiolo** (1426-1498). THE VIRGIN AND CHILD.

Canvas 0.48 × 0.48.

54. **Lorenzo di Credi** (1453-1531). THE KNEELING VIRGIN ADORING THE INFANT JESUS.

Wood. Form round. Diam. 0.72.

55. **Lorenzo di Credi** (1453-1531). THE VIRGIN AND CHILD, ST. JOHN BAPTIST, AND TWO ANGELS ONE OF WHOM PRESENTS HIM WITH A FLOWER.

Wood. Form round. Diam. 0.53.

56. **Bonaccorso di Cino** (1500-1547). Triptich. THE CRUCIFIXION AND CALVARY.

Wood 0.66 × 0.26.

57. **Jacopo Pacchiarotto** (1474-1535). CHRIST, THE VIRGIN, ST. JOHN AND THE MAGDALEN.

Wood 0.38 × 0.28.

58. **School of Siena** (15th century). Triptich. THE VIRGIN AND CHILD. Above are CHRIST, THE VIRGIN AND ST. JOHN At the sides are FOUR SAINTS surmounted by the ANNUNCIATION.

Wood 0.49 × 0.49.

59. **Domenico Beccafumi** (1482-1549). THE VIRGIN AND CHILD, ST. JOHN AND ST. JOSEPH.

Wood. Form round. Diam. 0.60.

60. **Beato Angelico** (1387-1455). THE VIRGIN AND CHILD, SURROUNDED BY A GLORY OF ANGELS. In the back ground are a POPE, ST. PETRONILLA and others SAINTS.

Wood 0.56 × 0.38.

61. **Giotto** (1276-1336). THE ENTOMBMENT. On the right is the VIRGIN; on the left, ST. JOHN.

Wood 0.34 × 0.59.

62. **Carlo Dolci** (1616-1686). PIETÀ.

Canvas 0.39 × 0.40.

63. **Ghirlandajo** (15th century). THE VIRGIN AND CHILD WITH ST. JOHN, ST. SEBASTIAN, THE MAGDALEN AND ANOTHER SAINT. Beautiful carved and gilt frame.

Wood. Form round. Diam. 1.14.

64. **Lorenzo di Bicci** (1356-1427). THE VIRGIN AND CHILD WITH ST. AUGUSTIN AND ST. FRANCIS. Beautiful carved and gilt frame.

Wood. Form round. Diam. 0.85.

65. **Baldassare Peruzzi** (1481-1536). PRESEPE.

Wood 0.84 × 0.62.

66. **Ugolino da Siena** (Died in 1339). THE VIRGIN AND CHILD. Transposed from wood on canvas.

Size 0.45 × 0.87.

67. **Spinello Spinelli** (14th century). THE CHRIST. Below are the VIRGIN AND CHILD, SURROUNDED BY THE APOSTLES.

Wood 0.50 × 0.76.

68. **Giotto** (1276-1336). ST. JOSEPH, ST. AUGUSTIN, ST. LAWRENCE and another SAINT.

Wood 0.25 × 0.29.

69. **G. Vasari** (1512-1574). **BELSHAZZAR'S FEAST.**
Wood 0.61 × 0.56.
70. **G. Vasari** (1512-1574). **ST. SEBASTIAN.**
Wood 0.85 × 0.66.
71. **Pomerancio** (1552-1626). **THE MARRIAGE OF SAINT CATHERINE.**
Copper 0.54 × 0.43.
72. **Matteo da Siena** (1462-1491). **THE SAVIOUR.**
Wood 1.07 × 0.58.
73. **Lorenzo di Credi** (1356-1427). **THE VIRGIN AND CHILD WITH ST. JOHN.**
Wood. Form round. Diam. 0.92.
74. **Carlo Dolci** (1616-1636). **THE VIRGIN.**
Canvas 0.51 × 0.41.
75. **Pierino del Vaga** (1500-1547). **THE VIRGIN AND CHILD.**
Wood 0.47 × 0.33.
76. **Baldassare Peruzzi** (1481-1536). **THE VIRGIN AND CHILD WITH ST. JOHN.** (There are several Angels in the back ground of the landscape).
Copper 0.28 × 0.37.
-

IV.

FLORENTINE SCHOOL.

77. **Masaccio** (1401-1443). PORTRAIT OF LAURA.
Wood 0.42 \times 0.36.
78. **Andrea Verrocchio** (1432-1488). THE ANGEL
GABRIEL.
Wood 0.50 \times 0.27.
79. *Attributed to Verrocchio* (1432-1488). ST. JOHN.
Wood 1.25 \times 0.43.
80. **Luca di Cortona** (1440-1521). THE VIRGIN SEATED
ON A ROCK, WITH THE INFANT JESUS ON HER LAP.
Wood 0.86 \times 0.60.
81. **Luca di Cortona** (1440-1521). THE BEHEADING
OF JOHN THE BAPTIST.
Wood 0.28 \times 0.33.
82. **Luca di Cortona** (1440-1521). THE MAGDALEN.
Wood 0.58 \times 0.36.
83. **D. Ghirlandajo** (1451-1495). THE VIRGIN AND
CHILD. In the back ground are THE CITIES OF
BETHLEHEM AND JERUSALEM.
Wood 0.58 \times 0.40.
84. **Botticelli** (1437-1515). THE VIRGIN ADORING THE
INFANT JESUS.
Wood. Form round. Diam. 0.85.

85. **Botticelli** (1437-1515). THE VIRGIN AND CHILD.
Wood 0.57 × 0.39.
86. **B. Bigordi** called **Ghirlandajo** (1458-1499). THE VIRGIN AND CHILD, ST. JOHN AND AN ANGEL.
Wood 0.66 × 0.50.
87. **Fra Bartolommeo** (1469-1517). THE VIRGIN EN-THRONED WITH THE INFANT JESUS, ST. JOHN, ST. STEPHEN AND ST. LAWRENCE.
Wood 1.92 × 1.50.
88. **Sodoma** (1479-1554). JESUS CARRYING HIS CROSS.
Wood 0.60 × 0.46.
89. **Sodoma** (1479-1554). ST. CATHERINE OF SIENA.
Wood 0.46 × 0.32.
90. **Andrea del Sarto** (1488-1530). THE VIRGIN AND CHILD WITH ST. ANNE.
Wood 0.79 × 0.62.
91. **Andrea del Sarto** (1488-1530). (*Signed*). BUST PORTRAIT OF HIMSELF.
Wood 0.60 × 0.45.
92. *Attributed to A. del Sarto* (1488-1530). ST. ELIZABETH.
Wood 0.52 × 0.38.
93. **Domenico Puligo** (1475-1527). THE VIRGIN APPEARING TO ST. BERNARD.
Wood 2.05 × 1.79.
94. **Pontormo** (1493-1558). PORTRAIT OF AN UNKNOWN.
Wood 0.53 × 0.41.

95. **Bronzino** (1502-1572). **ANNETTA MORE TANCLE.**
A. D. 1563. (A Portrait).
Wood 1.00 \times 0.75.
96. **Bronzino** (1502-1572). **PORTRAIT OF AN UNKNOWN.**
Wood 1.19 \times 0.95.
97. **Bronzino** (1502-1572). **PORTRAIT OF CARDINAL
FERDINAND DE' MEDICIS.**
Wood 0.68 \times 0.54.
98. **Christoforo Allori** called **Bronzino** (1577-1621).
THE MAGDALEN.
Canvas 1.33 \times 1.00.
99. **Luigi Cardi** called **Cigoli** (1559-1630). **THE VIR-
GIN MEDITATING ON THE CROWN OF THORNS, and
the other INSTRUMENTS OF THE SAVIOUR'S PASSION.**
Canvas 0.82 \times 0.66.
100. **Francesco Furini** (1600-1649). **ST. AGATHA
CARRYING THE INSTRUMENTS OF HER MARTYRDOM.**
Wood 0.65 \times 0.50.
101. **Francesco Zuccarelli** (1702-1788). **LANDSCAPE.**
Canvas 0.30 \times 0.39.
102. *Author Unknown* (probably 16th century). **HEAD
OF THE SAVIOUR, CROWNED WITH THORNS.**
Wood 0.39 \times 0.80.
103. **Giuseppe Maria Crespi** called **Lo Spagnuolo**
(1665-1747). **THE HOLY FAMILY.**
Canvas 0.20 \times 0.15.
104. **Francesco Salviati** (1510-1563). **ST. HELEN OF
YORK.**
Wood 0.86 \times 0.63.

105. **Masaccio** (1401-1443). CRUCIFIXION.
Wood with back ground of gold 0.54×0.40 .
106. **Lorenzo Monaco**. THE VIRGIN WITH THE APOSTLES.
Wood 0.75×1.34 .
107. **Gherardo delle Notti** (1590-1656). BIRTH OF JESUS CHRIST WITH AN ANGEL AND A SHEPHERD.
Canvas 0.35×0.25 .
108. **Zanobi Strozzi** (1412-1466). PORTRAIT OF A MAN.
Wood 1.18×0.86 .
109. **Michelangelo Buonarroti** (1474-1563). PORTRAIT OF HIMSELF.
Wood 0.78×0.56 .
110. **Neri de' Bicci** (1415-1451). THE RESURRECTION.
Wood 0.53×0.48 .
111. **Andrea del Sarto** (1488-1530). HALF FIGURE PORTRAIT.
Canvas 0.56×0.48 .
112. **Andrea del Sarto** (1488-1530). THE VIRGIN AND CHILD.
Wood 0.83×0.63 .
113. **School of Beato Angelico** (15th century). Triptich representing THE CORONATION OF THE VIRGIN. Around are Angels and Saints.
Wood 0.73×0.76 .
114. **Ghirlandajo** (1458-1499). THE VIRGIN SEATED WITH THE INFANT ON HER LAP. At the sides are ANGELS, one of whom presents HIM A CROWN.
Wood. Round picture. Diam. 1.08.

115. **Matteo Roselli** (1578-1650). TRIUMPH OF DAVID
AFTER THE DEFEAT OF GOLIATH.
Wood 1.50 × 1.02.
116. **Andrea Verrocchio** (1432-1488). HOLY FAMILY.
Wood 0.45 × 0.37.
117. **Neri de' Bicci** (15th century). CORONATION OF
THE VIRGIN.
Wood 2.02 × 2.00.
118. **Botti** (1610-1650). LANDSCAPE.
Canvas 0.38 × 0.47.
119. **School of Beato Angelico** (15th century). THE
VIRGIN AND CHILD.
Wood 0.52 × 0.38.
120. **Filippo Lippi** (1400-1469). DEPOSITION.
Wood 0.50 × 0.65.
121. **A. Cenino** (About 1437). THE VIRGIN AND SAINTS.
Wood 0.95 × 0.52.
122. *Author Unknown*. BATTLE SCENE.
Wood 0.85 × 0.80.
123. *Author Unknown* (15th century). ST. ANTHONY.
Miniature on Ivory 0.20 × 0.14.
124. **Botticelli** (1447-1515). THE VIRGIN AND CHILD,
WITH ST. JOHN.
Wood 0.91 × 0.63.
125. **School of Dello Delli** (15th century). PRESEPE.
Wood 0.56 × 0.42.

126. **Fra Bartolommeo** (1469-1517). **THE VIRGIN AND CHILD.** The Barberini Arms are in the frame.

Wood. Form round Diam. 0.60.

127. *Author Unknown.* **THE VIRGIN AND CHILD, WITH ST. JOSEPH.**

Copper 0.44 × 0.17.

128. *Author Unknown* (15th century). **THE ANNUNCIATION.**

Wood 0.38 × 0.63.

129. **P. Testa** (1617-1650). **Chiaro oscuro** representing, **CHRISTIAN MARTYRS.**

Canvas 0.63 × 0.81.

V.

VENETIAN SCHOOL.

130. **Francesco Squarcione** (1394-1474). ST. JEROME'S PENANCE.
Wood 0.50 × 0.40.
131. **Bartolommeo Vivarini** (1480). THE HOLY FAMILY.
Wood. Form round. Diam. 0.85.
132. **Bartolommeo Vivarini** (1480). THE VIRGIN AND CHILD, ST. LAWRENCE AND ST. JOHN.
Wood 0.37 × 0.55.
133. **Giovanni d'Alemana** (1445). (*Signed*). Full length figure of a CARDINAL.
Wood 0.98 × 0.48.
134. **Luigi Vivarini** (1446-1490). (*Signed*). THE VIRGIN AND CHILD.
Wood 0.40 × 0.31.
135. **Andrea Mantegna** (1430-1506). ST. JEROME AND THE CITY OF BABYLON.
Wood 0.82 × 0.68.
136. **Andrea Mantegna** (1430-1506). THE SAVIOUR, THE VIRGIN AND ST. JOHN.
Wood 0.29 × 0.19.
137. **School of Andrea Mantegna** (Early 16th century). THE WAY OF THE CROSS.
Wood 0.45 × 0.35.

138. **Carlo Crivelli** (About 1474). THE DEAD CHRIST
IN THE ARMS OF THE VIRGIN AND ST. JOHN.

Wood 0.39 × 0.48.

139. **Carlo Crivelli** (About 1474). Portrait bust of a
WOMAN.

Wood 0.36 × 0.36.

140. **Victor Crivelli** (About 1489). A HOLY BISHOP.

Wood 1.35 × 0.43.

141. **Victor Crivelli** (About 1489). ST. JOHN.

Wood 1.25 × 0.43.

142. **Giovanni Bellini** called **Giambellino** (1426-
1516). THE VIRGIN AND CHILD accompanied by
two personages; at the right, ST. JEROME, holding
a book; at the left, ST. CATHERINE.

Wood 0.70 × 0.12.

143. **Tiepolo** (1692-1769). Study of a painting in Ve-
nice representing ST. LUKE.

Canvas 0.50 × 0.50.

144. **Lorenzo Lotto** (1513-1514). ST. SEBASTIAN AND
ST. FRANCIS. Full length figures.

Wood 0.88 × 0.58.

145. *Author Unknown* (15th century). A HOLY BISHOP.

Wood 0.99 × 0.59.

146. **Vittorio Carpaccio** (1450-1530). THE VIRGIN
AND CHILD, ST. JOHN BAPTIST, ST. JOSEPH, ST. JOHN
THE DIVINE, and another person believed to be the
DONOR of the picture.

Wood 0.86 × 1.07.

147. **Giov. Battista Cima** called **Cima da Conegliano** (1480-1520). ST. JEROME. Landscape.

Canvas 1.00 × 1.26.

148. **Lorenzo Lotto** (1490-1560). THE PRESENTATION IN THE TEMPLE.

Wood 0.24 × 0.32.

149. *Attributed to Lorenzo Lotto* (1490-1560). CALVARY AND THE CRUCIFIXION.

Canvas 0.32 × 0.48.

150. **Tiziano Vecelli** (1477-1576). ST. CHRISTOPHER. The Saint carries the Infant Christ on his shoulders, while the Hermit with a lantern in his hand comes to meet them. The Hermit is a portrait of the Painter.

Wood 2.14 × 1.16.

151. **Tiziano Vecelli** (1477-1576). LA ROSSA, daughter of the Grand Sultan. (*Signed*).

Canvas 1.30 × 0.94.

152. **Tiziano Vecelli** (1477-1576). FRANCESCO MARIA DELLA ROVERE.

Canvas 2.38 × 1.48.

153. **Tiziano Vecelli** (1477-1576). THE SACRIFICE OF ABRAHAM. (*Sketch*).

Wood 0.20 × 0.29.

154. **Giorgione** (1478-1511). HOLY FAMILY AND SAINT JOHN THE DIVINE.

Wood 0.42 × 0.65.

155. **Giorgione** (1478-1511). Portrait of a GENTLEMAN.

Canvas 0.50 × 0.40.

156. *Attributed to Giorgione* (1478-1511). CHRIST AND TWO PHARISEES.

Wood 0.54 × 0.42.

157. **Pordenone** (1483-1539). ST. GEORGE AND THE DRAGON.

Canvas 0.65 × 0.85.

158. **Palma Vecchio** (1480). HOLY FAMILY.

Canvas 0.75 × 1.40.

159. **Sebastian del Piombo** (1485-1547). Portrait of VITTORIA COLONNA (Demi-figure).

Wood 0.88 × 0.72.

160. **Paris Bordone** (1500-1570). AN ANGEL APPEARING TO THE DUKE OF FERRARA.

Canvas 0.61 × 0.75.

161. **Paris Bordone** (1500-1570). Portrait of ALPHONSO II. D'ESTE.

Canvas 0.68 × 0.56.

162. **Giov. Battista Moroni** (1510-1578). SAINT HYACINTH.

Canvas 1.05 × 0.60.

163. **Giov. Battista Moroni** (1510-1578). FRANCIS II. SFORZA DUKE OF MILAN.

Canvas 0.98 × 0.76.

164. **Alessandro Bonvicino** called **il Moretto** (1530). Portrait of a GENTLEMAN.

Canvas 0.50 × 0.40.

165. **Alessandro Bonvicino** (1530). THE VIRGIN AND CHILD borne aloft by ANGELS. Below are two Saints and a devout person in prayer.

Canvas 2.05 × 1.30.

166. **Giacomo Robusti** called **Tintoretto** (1512-1594). ST. CHRISTOPHER.
Canvas 1.40 × 0.88.
167. **Giacomo Robusti** called **Tintoretto** (1512-1594). THE FLAGELLATION.
Canvas 1.00 × 0.75.
168. **Paolo Veronese** (1528-1588). ST. SEBASTIAN.
Canvas 2.00 × 3.00.
169. **Paolo Veronese** (1528-1588). MARTYRDOM OF ST. MARK AND ST. MARCELLINO.
Canvas 2.00 × 3.00.
170. **School of Veronese** (16th century). THE INFANT MOSES TREADING PHARAOH'S CROWN BENEATH HIS FEET.
Canvas 0.65 × 0.52.
171. **School of Veronese** (16th century). Portrait of MAXIMILIAN II.
Wood 0.72 × 0.52.
172. **School of Veronese** (16th century). Portrait of the Brother of MAXIMILIAN II.
Wood 0.72 × 0.52.
173. **School of Veronese** (16th century). ST. ANTHONY ABBOT (Octangular Sketch).
Wood 0.25 × 0.18.
174. **Vincenzo Catena** (1530). THE VIRGIN AND CHILD, ST. JOSEPH, ST. JOHN AND ST. JOACHIM.
Wood 0.49 × 0.68.
175. **Francesco Trevisano** called **il Romano** (1656-1746). ST. FRANCIS ASSISI RECEIVING THE STIGMATA.
Canvas 0.43 × 0.32.

176. **Jacopo da Ponte** called **Bassano** (1510-1592).
CHRIST IN THE GARDEN (Sketch in distemper).

Wood 0.43 × 0.68.

177. **Jacopo da Ponte** (1510-1592). SHEPHERD AND
SHEEP.

Canvas 0.30 × 0.49.

178. **Carlo Vercelli** (1600). LANDSCAPE with archi-
tecture and figures. (*Signed*).

Canvas 0.69 × 0.80.

179. **Sebastiano Ricci** (1662-1734). APOTHEOSIS OF
FAITH.

Copper 0.70 × 1.52.

180. **G. Battista Tiepolo** called **Tiepoletto** (1692-
1769). MARRIAGE OF CANA.

Canvas 0.86 × 1.24.

181. **G. Battista Tiepolo** called **Tiepoletto** (1692-
1769). BEHEADING OF A MARTYR. (*Signed*).

Canvas 0.37 × 0.54.

182. **Canaletto** (1697-1768). GRAND CANAL, VENICE.

Canvas 0.60 × 0.95.

183. **Canaletto** (1697-1768). VIEW IN VENICE.

Canvas 0.60 × 0.95.

184. **Canaletto** (1697-1768). VIEW OF VENICE.

Canvas 0.48 × 0.65.

185. 186. **Bernard Bellotto** (1720-1780). TWO VIEWS
OF VENICE. (*Signed*).

Canvas 0.50 × 0.80.

187. 188. **Francesco Guardi** (1712-1793). TWO VIEWS OF VENICE.
Canvas 0.29 × 0.25.
189. *Author Unknown* (THE EPOCH). Portrait of the GRAND DUKE OF TUSCANY, husband of BIANCA CAPPELLO.
Canvas 1.17 × 0.90.
190. *Author Unknown* (THE EPOCH). Portrait of BIANCA CAPPELLO.
Canvas 1.17 × 0.90.
191. **G. Battista Moroni** (1510-1578). Portrait of a WARRIOR.
Canvas 0.74 × 0.60.
192. **Giacomo Robusti** called **Tintoretto** (1512-1594). Portrait of a WOMAN.
Canvas 1.18 × 0.96.
193. **Carlo Crivelli** (1474). ECCE HOMO.
Wood 0.40 × 0.28.
194. **Tiziano** (1477-1576). Large picture representing an Allegorical Figure. (*Signed*).
Canvas 1.50 × 1.10.
195. **Niccolò Semitecolo** (About 1367). ADORATION OF THE MAGI.
Wood 0.30 × 0.45.
196. **Tiziano** (1477-1576). A DOGE OF VENICE.
Canvas 1.80 × 0.83.
197. **Tintoretto** (1512-1594). A DOGE OF VENICE.
Canvas 1.29 × 0.83.
198. **Carpaccio** (About 1500). JESUS FALLS UNDER THE CROSS. MEETS ST. VERONICA.
Wood 1.00 × 0.34.

199. **Pordenone** (1483-1540). THE DAUGHTER OF HERODIAS WITH THE HEAD OF ST. JOHN BAPTIST.

Canvas 0.97 × 1.19.

200. **Tiziano** (1477-1576). Portrait of a LADY holding a little dog in leash.

Canvas 0.92 × 0.75.

201. **Sebastiano del Piombo** (1485-1547). Portrait of LORENZO DE' MEDICI.

Wood 0.92 × 0.75.

202. **Giorgione** (1478-1511). Half figure, holding a Crown of VICTORY in the right hand.

Wood 0.34 × 0.29.

203. **Tassi** (1566-1647). Landscape with figures.

Canvas 0.75 × 0.80.

204. **Tintoretto** (1512-1594). VENUS.

Canvas 0.66 × 0.64.

205. *Author Unknown.* (17th century). Portrait.

Canvas 0.68 × 0.57.

206. **Catena** (1530). THE VIRGIN, CHILD AND FOUR SAINTS. (*Signed*).

207. **Moroni** (1557-1578). Portrait of a MAN unknown.

Canvas 1.09 × 0.85.

208. *Author Unknown.* A GIRL playing the Guitar.

Canvas 1.04 × 0.96.

209. **Teocopolo.** ST. FRANCIS. (*Signed*).

Canvas 1.02 × 0.97.

210. **Guardi** (1712-1793). VIEW IN VENICE.
Canvas 0.49×0.86 .
211. **Antonello da Messina** (About 1470). THE VIRGIN AND CHILD.
Wood 0.56×0.45 .
212. **Tintoretto** (1512-1594). Portrait of a MAN unknown.
Canvas 0.79×0.66 .
213. **School of Tiepolo** (18th century). MYTHOLOGICAL SUBJECT.
Canvas. Diam. 0.52 .
214. **Tintoretto** (1512-1594). Portrait of a MAN. Unknown.
Canvas 0.80×0.66 .
215. **Tiepoletto** (1691-1769). A TRIUMPH.
Canvas 0.40×0.30 .
216. **Moroni** (1557-1578). Portrait of a WOMAN. Unknown.
Canvas 1.17×0.92 .
217. **Carlo Cagliari** (1570-1596). A SELLER OF STUFFS.
Canvas 0.55×0.98 .
218. **Paul Veronese** (1528-1588). GIFTS OFFERED TO A ROMAN EMPEROR.
Canvas 1.04×1.82 .
219. **Moretto da Brescia** (1514-1566). Portrait of a MAN unknown.
Canvas 1.20×0.85 .
220. **Tiziano** (1477-1576). ADORATION OF VENUS.
Canvas 1.04×1.32 .

221. **Nicola Rondinello di Ravenna** (1440-1500).
THE VIRGIN AND CHILD.

Wood 0.67 × 0.48.

222. **Crivelli** (About 1474). THE VIRGIN AND CHILD,
WITH FOUR SAINTS.

Wood 0.98 × 0.82.

223. *Author Unknown* (16th century). Portrait of PAOLO
BORGHESE.

Copper. Oval 0.10.

224. **P. Veronese** (1528-1588). Sketch.

Canvas 0.62 × 0.32.

225. **Tiepolo** (1692-1769). JUGURTHA BEFORE THE RO-
MAN CONSUL.

Canvas 4.90 × 2.85.

VI.

LOMBARD SCHOOL.

226. **Panel of the 14th or 15th century.** Above, the
CORONATION OF THE VIRGIN; below, CHRIST AND
THE APOSTLES.
Wood 0.73 × 0.55.
227. **Leonard da Vinci (1452-1519).** ST. VERONICA
(One of the best examples of the early style of the
Master).
Wood 0.54 × 0.42.
228. **Bernard Luini (1460).** THE VIRGIN WITH CLASPED
HANDS.
Wood 0.30 × 0.22.
229. **Bernard Luini (1460).** CHRIST APPEARING TO
THE MAGDALEN AFTER HIS RESURRECTION.
Wood 0.77 × 0.63.
230. **Francesco Melzi (1560).** BAPTISM OF CHRIST.
(Signed).
Wood 0.58 × 0.40.
231. **Cesare da Sesto called il Milanese (1524).** THE
MAGDALEN.
Wood 0.64 × 0.50.
232. **Marco d'Ogionno.** ST. CATHERINE.
Wood 0.58 × 0.46.
233. **Andrè Salarìo (1510).** HEAD OF CHRIST.
Wood 0.28 × 0.21.

234. **Giov. Antoine Razzi** (1479-1554). ST. JEROME
IN THE GROTTO.
Wood 0.96 × 0.84.
235. **Giov. Antoine Razzi** (1479-1554). ST. JEROME.
Wood 0.65 × 0.60.
236. **Giulio Cesare Proccacini** (1600). DEPOSITION
FROM THE CROSS.
Canvas 0.50 × 0.38.
237. 238. 239. 240. **Chevalier Andrè Appliani**
(1817-1865). Four Allegorical Figures representing:
STRENGTH, JUSTICE, PRUDENCE AND CHARITY.
Canvas 0.64 × 0.48.
241. **Cima da Conegliano** (1480-1520). THE VIRGIN
AND CHILD.
Wood 0.86 × 0.69.
242. **Gaudenzio Ferrari** (1484-1550). THE VIRGIN
AND CHILD, AND ST. ANNE, WITH ST. CATHERINE
AND ST. LUCY.
Wood 0.27 × 0.50.
243. *Attributed to* **Luini** (1460). CHRIST AMONG THE
EXECUTIONERS.
Wood 0.95 × 0.78.
244. **Gaudenzio Ferrari** (1484-1550). THE VIRGIN
AND CHILD.
Wood 0.37 × 0.27.
245. **Carlo Spinelli** (1330-1408). VIRGIN AND CHILD
WITH ST. JOSEPH AND ANGELS.
Wood 1.16 × 0.70.
246. **Caravaggio** (1569-1609). MUSICIANS.
Canvas 1.08 × 1.36.

247. **Caravaggio** (1569-1609). ARMORIAL BEARINGS representing a Lion with three children and a garland.

Canvas 1.53 \times 0.95.

248. **Lucas Longhi** (1507-1580). THE VIRGIN AND CHILD.

Wood 0.53 \times 0.44.

249. **Caravaggio** (1569-1609). CHRIST CROWNED WITH THORNS.

Canvas 0.75 \times 1.30.

250. **Ambroise Borgognone** (1500). BATTLE PIECE.

Canvas 0.24 \times 0.38.

251. **Caravaggio** (1569-1609). Portrait of his MOTHER.

Canvas 0.45 \times 0.36.

252. **Luino** (About 1500). THE VIRGIN AND CHILD.

0.57 \times 0.40.

253. **Francesco Beaumont** (1694-1766). THE VIRGIN, CHILD AND ST. JOHN.

Canvas 0.76 \times 0.62.

254. 255. 256. 257. **Polidore da Caravaggio** (1495-1543). Four pictures (chiaroscuro) representing: Scenes from SACRED HISTORY.

Wood. Each 0.31 \times 0.84.

VII. VIII. IX.

SCHOOLS OF FERRARA, MODENA AND PARMA.

258. 259. **Correggio** (1494-1534). TWO ARCADIAN SHEPHERDS.

Wood 1.82 × 0.78.

260. **Correggio** (1494-1534). HOLY FAMILY.

Wood 0.83 × 0.50.

261. **François Rondani**, pupil of **Correggio** (About 1548). ST. CATHERINE OF ALEXANDRIA.

Canvas 1.14 × 1.92.

262. **Parmigiano** (1503-1540). HOLY FAMILY.

Copper 0.46 × 0.38.

263. **Parmesan School** (16th century). ST. FRANCIS OF ASSISI RECEIVING THE STIGMATA.

Wood 0.28 × 0.20.

264. **Benvenuto Tisi** called **Garofalo** (1481-1539). ST. BRUNO. One of the finest paintings in the collection.

Wood 0.75 × 0.60.

265. **Giov. Battista Benvenuti** called **Ortolano** (About 1520). THE MANGER CRADLE.

Wood 0.41 × 0.51.

266. **Gerolamo Carpi** (1501-1569). THE VIRGIN AND CHILD.

Canvas 0.99 × 0.72.

267. **Gerolamo Carpi** (1501-1569). HOLY FAMILY WITH ANGELS.
Canvas 0.64×0.50 .
268. *Author Unknown*. HOLY FAMILY.
Wood 0.17×0.19 .
269. **Hippolite Scarsella** called **Scarsellino** (1551-1621). ADORATION OF THE MAGI.
Canvas 0.94×0.64 .
270. **Hippolite Scarsella** called **Scarsellino** (1551-1621). ADORATION OF THE MAGI.
Wood 0.44×0.30 .
271. **Marcello Venusti** (1515-1576). CHRIST ON THE CROSS ATTENDED BY TWO ANGELS.
Wood 0.45×0.35 .
272. **Marcello Venusti** (1515-1576). THE ANNUNCIATION.
Wood 1.05×0.80 .
273. **Raphael Sanzio** (1483-1520). Portrait of RAPHAEL, painted by himself at the age of 25 years. The finest picture in the Collection. (*Signed*).
Wood 0.64×0.47 .
274. **Giov. Battista Penni** called **il Fattore** (1488-1528). Figure de genre.
Wood 0.46×0.26 .
275. **Raphael del Colle** (About 1546). HOLY FAMILY.
Wood 1.15×0.85 .
276. **Pierino del Vaga** (1500-1547). ST. JOHN.
Wood 0.92×0.54 .

277. **Bagnacavallo** (1493-1551). THE VIRGIN AND CHILD, WITH ST. FRANCIS.

Wood 0.53 × 0.43.

278. **School of Raphael** (16th century). THE VIRGIN AND CHILD. On their right ST. MARGARET AND ST. JOHN THE EVANGELIST; on their left ST. CATHERINE AND ST. VENANCE. Below, ST. AUGUSTINE presenting the RULE of his Order to some monks and nuns.

Canvas 0.75 × 0.66.

279. **School of Raphael** (16th century). ST. CATHERINE OF ALEXANDRIA.

Canvas 0.63 × 0.43.

280. *Author Unknown* (0000). Antique copy of LA BELLE JARDINIÈRE. Declared "excellent" by Passavanti.

Canvas 1.20 × 0.85.

281. *Author Unknown* (15th century). Two Saints; ST. ANTHONY ABBOT AND ST. AGNES. Painted on both sides; a Saint on each side.

Copper 0.17 × 0.13.

282. **Giov. Giacomo Sementa** (1530). THE TRINITY. (*Signed*).

Canvas 0.58 × 0.54.

283. **Marc'Antonio Raimondi** (About 1527). Portrait of himself.

Copper 0.69 × 0.06.

284. *Author Unknown*. THE VIRGIN AT THE TOMB surrounded by the APOSTLES. In the foreground a sacreligious person struck dead.

Wood 0.69 × 0.40.

285. **Angelo Caroselli** (1585-1653). THE VIRGIN AND CHILD, ST. STEPHEN AND ST. LAWRENCE. ST. STEPHEN presents a stone to the CHILD, while the VIRGIN leans her right hand on the shoulder of ST. LAWRENCE.
Wood 0.69 \times 0.43.
286. **Domenico Feti** (1589-1624). THE VIRGIN ADOR-
ED BY ANGELS.
Canvas 1.72 \times 1.40.
287. **Giov. Baglione** (1573-1642). ST. JOHN BAPTIST.
(Signed).
Canvas 0.94 \times 0.76.
288. **Sassoferrato** (1605-1685). THE VIRGIN PRAYING.
Canvas 0.62 \times 0.42.
289. **Sassoferrato** (1605-1685). THE VIRGIN.
Canvas 0.47 \times 0.38.
290. **Sassoferrato** (1605-1685). THE VIRGIN WITH
CLASPED HANDS.
Canvas 0.80 \times 0.56.
291. **School of Andrea Sacchi** (17th century). Por-
trait of ANDREA SACCHI.
Canvas 0.78 \times 0.42.
292. **Francesco Lauri** (1610-1635). LOT AND HIS
DAUGHTERS.
Canvas 0.32 \times 0.66.
293. **Filippo Lauri** (1623-1694). THE MAGDALEN.
Canvas 0.54 \times 0.42.
294. 295. 296. 297. **Carlo Maratta** (1625-1713). THE
FOUR SEASONS represented by four CHILDREN and
respective emblems.
Canvas 0.48 \times 0.25.

298. **Carlo Maratta** (1625-1713). THE ANNUNCIATION.

Stone 0.22 × 0.18.

299. **Giov. Paolo Battista Piazzetta** (1683-1754).
SAINT PETER.

Canvas 0.73 × 0.61.

300. **Giov. Paolo Pannini** (1691-1764). Architecture
with figures representing ALEXANDER THE GREAT
surprising the conspirators.

Canvas 0.78 × 0.64.

301. **Giov. Paolo Pannini** (1691-1764). ALEXANDER
VISITING THE TOMB OF ACHILLES.

Canvas 0.78 × 0.64.

302. **Pompeo Battoni** (1708-1787). THE VIRGIN ADOR-
ING THE INFANT CHRIST.

Canvas 0.62 × 0.44.

303. **Pompeo Battoni** (1708-1787). ST. JOSEPH HOLD-
ING A LILY.

Canvas 0.50 × 0.40.

304. **Andrea Lucatelli** (About 1740). THE PYRAMID
OF CAIUS SEXTUS, with landscape.

Canvas 0.64 × 0.48.

305. **Andrea Lucatelli** (About 1740). VILLAGE SCENE
in the ruins of a Roman aqueduct.

Canvas 0.64 × 0.48.

306. **Andrea Lucatelli** (About 1740). Landscape with
figures.

Canvas 0.46 × 0.36.

307. **Antonio Cavallucci** (1752-1795). JESUS-CHRIST
CROWNED WITH THORNS.

Canvas 0.27 × 0.22.

308. **Antonio Cavallucci** (1752-1795). Portrait of
ST. JOSEPH LABRE.

Canvas 0.50 × 0.27.

309. **Antonio Cavallucci** (1752-1795). ART LED
CAPTIVE; allegorical picture.

Canvas 0.74 × 0.62.

310. **Giov. Mei** (About 1676). COUNTRY SCENE.

Canvas 0.42 × 0.33.

311. **Vincenzo Camuccini** (1773-1844). Portrait of
himself in the flower of his age.

Canvas 0.43 × 0.33.

312. **Vincenzo Camuccini** (1773-1844). EPISODE DU-
RING THE TROJAN WAR.

Canvas 0.83 × 1.24.

313. **Giulio Romano** (1492-1546). CHRIST IN THE
GARDEN OF OLIVES.

Canvas 0.41 × 0.28.

314. **Benvenuto Tisi** (1481-1559). THE HOLY FAMILY.

Wood 0.34 × 0.30.

315. **Libiri** (1605-1687). Allegorical figure. (Demi).

Canvas 0.93 × 0.74.

316. *Author Unknown.* (15th century). THE VIRGIN AND
CHILD with Angels.

Canvas 0.50 × 0.59.

317. **G. Mazzola** (1560). **THE VIRGIN AND CHILD** with Angels.

Wood. Round Painting. Diam. 0.30.

318. **School of Correggio** (16th century). **HEAD OF THE REDEEMER.**

Wood. Round Painting. Diam. 0.30.

319. **Rondoni** (19th century). **THE MAGDALEN.**

Canvas 0.82 × 0.63.

320. **Correggio** (1494-1534). **DIANA REPOSING.** The figure is entirely nude.

Canvas 1.20 × 0.72.

321. **B. Schidone** (1570-1615). **SLEEPING BOYS.**

Wood 0.25 × 0.70.

322. **Melozzo da Forlì** (1436-1492). **TABERNACLE WITH VIRGIN AND CHILD.**

Wood 1.17 × 0.47.

323. **Melozzo da Forlì** (1436-1492). **ENTOMBMENT.**

Wood 0.20 × 0.48.

324. **Melozzo da Forlì** (1436-1492). **LAST COMMUNION OF ST. JEROME.**

Wood 0.20 × 0.48.

325. **Melozzo da Forlì** (1436-1492). **DEATH OF SAINT JEROME.**

Wood 0.20 × 0.48.

326. **Sassoferrato** (1605-1685). **JESUS OF NAZARETH.**

Canvas 0.47 × 0.39.

327. **Pompeo Battoni** (1708-1787). **CARDINAL COLONNA SCIARRA.**

Canvas 1.00 × 0.74.

328. **Dosso Dossi** (Died about 1560). THE MANGER CRADLE.

Wood 0.68 \times 0.55.

329. **Correggio** (1494-1534). Mythological subject.

Wood 0.40 \times 0.27.

330. **Correggio** (1494-1534). THE HOLY FAMILY.

Wood 0.40 \times 0.27.

331. *Author Unknown.* (About the 16th century). Portrait of a Man.

This is a splendid picture, the history of which is lost after 1590.

Canvas 1.27 \times 1.02.

X. XI.

SCHOOLS OF UMBRIA AND ANCONA.

332. **Gentile di Fabriano** (1360-1440). ST. FRANCIS receiving the Stigmata.

Wood 0.36 × 0.47.

333. **Matteo da Gualdo**. THE VIRGIN AND CHILD. The decorations in the background are very charming.

Canvas 0.90 × 0.50.

334. 335. 336. 337. 338. 339. **Nicola Alunno** (1458-1492). Six small pictures representing severally ABRAHAM, JACOB, JOSEPH, DANIEL, MOSES and an Angel praying. The frame and panel of each are in one piece.

Wood 0.25 × 0.20. Each.

340. **Benedetto Bonfigli**, di PERUGIA (1420-1496). Triptich containing fourteen figures.

Wood 0.56 × 0.42.

341. **School of Benedetto Bonfigli** (15th century). THE VIRGIN AND CHILD.

Wood 0.52 × 0.40.

342. **Pietro Vannucci** called **Perugino** (1446-1524). Portrait of himself. (*Signed*).

Wood 0.53 × 0.41.

343. Perugino (1446-1524). ST. JOSEPH.

This picture which has suffered somewhat, originally formed part of a banner.

Silk 0.61 × 0.50.

344. Perugino (1446-1524). ST. CRISPIN.

This picture like No. 343 originally formed part of a banner.

Silk 0.61 × 0.50.

345. Pinturicchio (1454-1513). CHRIST BEARING HIS CROSS.

Wood. Form round. Diam. 0.80.

346. 347. Pinturicchio (1454-1513). Two pictures: ST. SEBASTIAN and ST. ANTONY.

Wood. Each 0.65 × 0.24.

348. Pinturicchio (1454-1513). ADORATION OF THE MAGI.

Wood. Form round. Diam. 0.59.

349. Pinturicchio (1454-1513). Architecture with figures.

Wood 0.84 × 2.30.

350. Eusebio San Giorgio (1478-1550). ST. FRANCIS OF ASSISI.

Wood 0.70 × 0.50.

351. Orazio Alfani, son of Domenico Paris (1510-1583). THE VIRGIN AND CHILD, ST. JOSEPH and a devout person.

Wood 0.95 × 0.71.

352. *Author Unknown.* (Triptich 15th century). THE VIRGIN enthroned holds the CHILD on her knees; above are CHRIST on the CROSS, the VIRGIN, SAINT JOHN and the MAGDALEN. In the *sportelli* are four figures of Saints, and above them is portrayed the ANNUNCIATION.

Wood 0.80 × 0.56.

353. **Spagnuolo** (About 1524). SAINT LAWRENCE and ST. FRANCIS OF ASSISI.

Wood 1.40 × 0.62.

354. **Spagnuolo** (About 1524). ST. CATHERINE.

Wood 0.55 × 0.40.

355. **Spagnuolo** (About 1524). THE MANGER CRADLE. Picture with scroll representing ST. FRANCIS, SAINT JEROME, and ST. BERNARD OF SIENA.

Wood 0.46 × 0.34.

356. **Barocci** (1520-1612). THE SAVIOUR.

Wood 0.32 × 0.24.

357. **Barocci** (1520-1612). Portrait of himself.

Canvas 0.43 × 0.28.

358. **Perugino** (1446-1524). A HOLY MARTYR carrying a book and a vase.

Wood 0.76 × 0.45.

359. **Perugino** (1446-1524). ST. JOHN holding a book and a chalice.

Wood 0.76 × 0.45.

360. **Alfani** (1510-1583). ST. JOHN.

Wood 0.74 × 0.54.

361. **Gentile di Fabriano** (1370-1450). THE VIRGIN AND CHILD.

Wood 0.80 \times 0.46.

362. 363. **Bernardino di Perugia** (About 1510). ST. LUCY and ST. ANTHONY.

Wood. Each 0.55 \times 0.23.

364. **Gentile di Fabriano** (1370-1450). THE VIRGIN AND CHILD ENTHRONED. Four Saints standing round.

Wood 0.80 \times 0.48.

365. **Gentile di Fabriano** (1370-1450). THE VIRGIN AND CHILD ENTHRONED. Two Angels are playing on musical instruments. Below is a devout person praying.

Wood 0.58 \times 0.40.

366. **Pagani da Lattanzio** (About 1553). THE FLIGHT INTO EGYPT.

Wood 1.02 \times 0.82.

367. **Timoteo d'Urbino** (1470-1524). ST. JEROME IN THE GROTTO.

Wood 0.72 \times 0.54.

368. **Pinturicchio** (1454-1513). THE VIRGIN AND CHILD with ST. JOHN.

Wood. Form round. Diam. 0.68.

369. **Barocci** (1520-1612). MARRIAGE OF SAINT CATHERINE.

Canvas 1.08 \times 0.87.

370. **Benedetto Bonfigli** (1420-1496). THE VIRGIN AND CHILD.

Wood 0.52 \times 0.43.

371. **Carlo Maratta** (1625-1713). THE VISITATION.
Wood 0.26 × 0.19.
372. **Pinturicchio** (1454-1513). THE VIRGIN AND CHILD.
Wood 0.47 × 0.34.
373. **Ambrosio da Fossano** (About 1473). ST. AGNES
and ST. CATHERINE holding Martyrs' Palms.
Wood 0.45 × 0.33.
374. **Nicola Alunno** (About 1470). CHRIST with the
VIRGIN and ST. JOHN. On the other side is a pic-
ture of ST. MICHAEL.
Part of a Standard in Wood 0.56 × 0.34.
375. *Author Unknown* (1500). HOLY FAMILY.
0.28 × 0.22.
376. **Pinturicchio** (1454-1513). ST. SULPITIA.
Wood 1.05 × 0.46.
-

XII.

SCHOOL OF BOLOGNA.

377. **Francia Francesco** (1450-1515). THE VIRGIN
AND CHILD with Saints.

Wood 0.56 × 0.74.

378. **Raibolini** called **Francia** (1490-1535). THE
VIRGIN AND CHILD.

Wood 0.66 × 0.50.

379. **Raibolini** called **Francia** (1490-1535). THE
VIRGIN AND CHILD, SAINT BENEDICT, and a HOLY
BISHOP.

Wood. Form round. Diam. 0.50.

380. **Lorenzo Costa il Vecchio** (1466-1530). ST. SE-
BASTIAN.

Wood 0.40 × 0.32.

381. **Cotignola** (1480-1550). HOLY FAMILY.

Wood 0.60 × 0.48.

382. **Cotignola** (1480-1550). ST. THERESA.

Wood 0.47 × 0.47.

383. **Innocent d'Imola** (1494-1542). THE BETROTHAL
OF ST. CATHERINE.

Wood 0.78 × 0.65.

384. **Innocent d'Imola** (1494-1542). The VIRGIN, the CHILD and ST. CATHERINE. The INFANT JESUS is placing the ring on the finger of the Saint.

Wood 0.62 \times 0.48.

385. **Bartolomeo Passarotti** (About 1578). Portrait of ST. PIUS V.

Canvas 1.30 \times 0.60.

386. **Lavinia Fontana** (1552-1602). Portrait of a PRINCESS COLONNA in the costume of the period.

Canvas 1.25 \times 0.94.

387. **An. Caracci** (1560-1609). ST. FRANCIS OF ASSISI in ecstasy before the CRUCIFIX.

Canvas 1.10 \times 0.94.

388. **Guido Reni** (1575-1642). The VIRGIN WITH HER ARMS CROSSED ON HER BREAST, AND HER EYES RAISED TO HEAVEN. By special request, this painting has been copied by the Commission of the Vatican Mosaic Manufactory.

Canvas 0.62 \times 0.58.

389. **Guido Reni** (1575-1642). ST. PETER REPENTANT.

Silk 0.72 \times 0.58.

390. **Guido Reni** (1575-1642). CHRIST ON THE CROSS surrounded by Saints.

There are 50 figures in this picture.

Wood 0.50 \times 0.40.

391. **Guido Reni** (1575-1642). Angels carrying the SOUL of a MONK to Heaven.

Canvas 0.70 \times 0.53.

392. **Guido Reni** (1575-1642). THE VIRGIN ADORING THE DEAD CHRIST. Above is an Angel wrapt in admiration.

Canvas 0.65 × 0.47.

393. **Elisabeth Sirani** (1638-1664). DIANA AS A HUNTERESS.

Canvas 0.47 × 0.38.

394. **Jacopo Cavedone** (1577-1660). Portrait of POPE CLEMENT IX. (ROSPIGLIOSI).

Canvas 0.73 × 0.60.

395. **Jacopo Cavedone** (1577-1660). ST. SIMON THE APOSTLE.

Canvas 0.68 × 0.49.

396. **Francesco Albani** (1578-1660). THE ANNUNCIATION.

Copper 0.30 × 0.32.

397. **Francesco Albani** (1578-1660). FLORA.

Canvas. Form round. Diam. 0.53.

398. **Francesco Albani** (1578-1660). DIANA AND ENDYMION.

Canvas. Oval form. 0.37 × 0.27.

399. **Francesco Albani** (1578-1660). THE FOUNDATION OF ROME. An allegorical picture

Canvas 0.25 × 0.56.

400. **Domenichino** (1581-1641). ST. CECILIA.

Canvas 0.56 × 0.69.

401. **Domenichino** (1581-1641). CARDINAL HIPPOLYTE D'ESTE.

Wood 0.45 × 0.35.

402. **Domenichino** (1581-1641). **Sketch representing ST. VALENTINE CONDEMNED AND DRAGGED TO PRISON.**

Canvas 0.60 \times 1.00.

403. **Domenichino** (1581-1641). **THE VISION OF SAINT JOHN AT PATMOS.**

Canvas 0.38 \times 0.22.

404. **Domenichino** (1581-1641). **A WOMAN PRAYING.**

Canvas 0.58 \times 0.45.

405. 406. **Domenichino** (1581-1641) and **G. Reni** (1575-1642). These two paintings were done for the competition for the two celebrated frescoes in the Oratory of ST. GREGORY, Monte Celio.

Canvas 1.25 \times 1.70. — Sketches.

407. **Leonello Spada** (1576-1622). **ST. CECILIA PLAYING ON A MUSICAL INSTRUMENT, AND SURROUNDED BY ANGELS.**

Canvas 0.98 \times 1.07.

408. **Francesco Gessi** (1588-1648). **THE MAGDALEN PRAYING.**

Wood 0.60 \times 0.45.

409. **Francesco Gessi** (1588-1648). **THE ORDEAL OF THE VESTAL TUTIA.**

Canvas 0.99 \times 0.73.

410. *Author Unknown* (16th century). **Portrait of an EMPRESS.**

Canvas 0.73 \times 0.61.

411. **Guercino** (1590-1666). **Half length figure of a WOMAN.**

Canvas 0.54 \times 0.44.

412. **Cagnacci** (1601-1681). **SUSANNA SURPRISED BY THE ELDERS.**

Canvas 0.66 × 0.80.

413. **Bibbiena** (1659-1739). Architecture with figures among which is **ST. PETER BAPTIZING.**

Canvas 0.96 × 0.75.

414. **Bibbiena** (1659-1739). Architecture with figures representing **JESUS CHRIST BLESSING THE LITTLE CHILDREN.**

Canvas 0.96 × 0.75.

415. **Marcantonio Franceschini** (1648-1729). **THE VIRGIN AND CHILD.**

Canvas 0.80 × 0.70.

416. **Ercole Graziani** (1688-1765). **BATTLE SCENE.**

Canvas 0.34 × 0.43.

417. **Francesco Pascico** (Died 1654). **ST. NICHOLAS OF MYRA RESTORING DEAD CHILDREN TO LIFE.**

Canvas 0.31 × 0.23.

418. **Guercino** (1590-1666). **THE VIRGIN AND CHILD.**

Canvas 1.09 × 0.90.

419. **Domenichino** (1581-1641). Sketch of an admirable composition.

Canvas 0.31 × 0.19.

420. **Carlo Cignani** (1628-1709). **BACCHUS.** (Demi-bust).

Canvas 0.49 × 0.38.

421. **Francesco Albani** (1578-1660). Grand Mythological Sketch representing the DEITIES. The fresco for which this was done, still exists in the CITY OF ALBANO.
Canvas 0.95 \times 1.43.
422. *Author Unknown* (16th century). ST. ROSA OF LIMA with the INFANT JESUS.
Canvas 0.72 \times 0.62.
423. **Spagnuolo** (1665-1747). HOLY FAMILY.
Canvas 0.80 \times 0.64.
424. *Author Unknown* (18th century). FLOWERS.
Canvas. Form round. Diam. 0.23.
425. *Author Unknown* (18th century). FLOWERS.
Canvas. Form round. Diam. 0.23.
426. **Guido Reni** (1575-1642). CHRIST FALLING UNDER THE CROSS.
Canvas 1.21 \times 0.97.
427. **Cesare Ferrari** (About 1818) (*Signed*). LINDA DE CHAMOUNIX.
Wood 0.34 \times 0.23.
428. **School of the Caracci** (16th century). Portrait of an unknown.
Canvas. Form round. Diam. 0.18.
429. **School of the Caracci** (16th century). Portrait of an unknown.
Canvas. Form round. Diam. 0.18.
430. **Beccafumi** (1484-1549). Fresco transposed on Canvas representing A SIBYL.
Round form. Diam. 0.30.

XIII. XIV.

SCHOOLS OF GENOA AND TURIN.

431. **Strozzi** (1581-1644). Portrait of GIO. BATT. MORA
VINCENTINO.

Canvas 2.00 \times 1.22.

432. **Macrino d'Alba** (1460-1520). ST. JOHN BAPTIST.

Wood 0.63 \times 0.39.

433. **Gaudenzio Ferrari** (1484-1550). THE ENTOMBED
CHRIST, AND THE VIRGIN OF SORROW.

Wood 0.66 \times 0.45.

434. **Strozzi** (1581-1644). Portrait of ZUNDADARI OF
SIENA, Grand Master of the Knights of Malta.

Canvas 0.99 \times 0.94.

435. **Domenico Olivieri** of TURIN (1479-1554). RU-
RAL SCENE.

Canvas 0.17 \times 0.15.

436. **Baciccio** (1639-1709). Portrait of POPE ALEXAN-
DER VII (CHIGI).

Canvas 0.90 \times 0.75.

437. **Antonio Maria Vassallo** (About 1660). GAR-
LAND OF FRUITS.

Canvas 1.00 \times 0.78.

438. **Antonio Maria Vassallo** (About 1660). GAR-
LAND OF FRUITS.

This painter's great merit is in his colouring; the art of which, he learned from MALO, a pupil of RUBENS.

CANVAS 1.00 x 0.78.

439. **Vanloo** pupil of Luti (1684-1745). Full length
figure of a Prince.

CANVAS 1.20 x 0.85.

XV.

NEAPOLITAN SCHOOL.

440. **Salvator Rosa** (1615-1673). Landscape with figures.

Canvas 0.41 × 0.41.

441. **Cola della Matrice** (1320-1370). Triptich. In the centre is a group of the VIRGIN AND CHILD ENTHRONED. Above is a CRUCIFIX. In the *volets* are four Saints.

Wood 0.71 × 0.78.

442. **Andrea da Salerno** (1480-1543). DISPUTE OF THE SACRAMENT.

Wood 0.69 × 0.82.

443. **School of Antonello da Messina** (15th century). Portrait of ANTONELLO DA MESSINA.

Wood 0.30 × 0.44.

444. **Aniello Falcone** (1600-1665) (*Signed*). MARTYRDOM OF ST. ANDREW.

Canvas 0.95 × 1.36.

445. **Salvator Rosa** (1615-1673). Portrait of the AUTHOR'S MOTHER.

Canvas 0.63 × 0.48.

446. **Salvator Rosa** (1615-1673). Landscape with STORM AND TEMPEST.

Canvas 0.65 × 0.82.

447. **Luca Giordano** (1632-1705). **THE VIRGIN AND CHILD.**

Canvas 0.44×0.33 .

448. **Mario de' Fiori** (1603-1673). **BOUQUET OF FLOWERS.**

Wood, Octangular form, height 0.38.

449. **Castiglioni** (1616-1670). **LANDSCAPE WITH HORSE-MEN AND HERDS.**

Canvas 0.63×0.82 .

450. **Giuseppe Rocco** (17th century) (*Signed*). **FLOWERS AND FISH.**

Wood 0.42×0.73 .

451. **Gaspard Van Wittel** (1700-1773). **VIEW OF THE PONTE QUATTROCAPI, ROME.**

Canvas 0.50×0.76 .

452. **Gaspard Van Wittel** (1700-1773) (*Signed*). **VIEW OF TIVOLI WITH THE TEMPLE OF THE SIBYL, AND THE CASCADES.**

Wood 0.35×0.45 .

453. 454. **Gaspard Van Wittel** (1700-1773). **VIEWS OF THE ARACOELI AND TRASTEVERE.**

Canvas 0.48×0.75 .

455. **Solimena** (1657-1747). **TIME CARRYING OFF YOUTH.**

Canvas 0.96×1.30 .

456. **Cerquozzi** (1602-1662). **THE SURPRISE.**

Canvas 0.46×0.40 .

457. *Author Unknown* (16th century). **"BAMBOCHADE".**

Canvas 0.42×0.38 .

458. **Salvator Rosa** (1615-1673). Portrait of himself disguised as a "Pulcinella".

Canvas 2.06 × 1.48.

459. 460. **Mario de' Fiori** (1603-1673). FLOWERS AND FRUIT.

Canvas 1.71 × 1.20.

461. **Scipione di Gaeta** (1550-1588). Portrait of POPE SIXTUS V.

Copper. Form oval 0.10.

462. **Salvator Rosa** (1615-1673). Landscape with figures.

Canvas 0.41 × 0.41.

463. **Salvator Rosa** (1615-1673). SOLDIERS WITH BANNERS.

Canvas 1.32 × 0.95.

464. **School of Salvator Rosa** (17th century). Portrait of an unknown.

Canvas 0.83 × 0.64.

465. *Author Unknown* (18th century). CARDINAL MAZARIN on his way to VILLAFRANCA to sign the Treaty of Peace.

Copper 0.23 × 0.29.

466. *Author Unknown* (16th century). THE VIRGIN AND CHILD.

Pastel 0.43 × 0.35.

467. *Author Unknown* (17th century). VASE OF FLOWERS.

Canvas 0.64 × 0.49.

468. *Author Unknown*. See No. 467. VASE OF FLOWERS.

Canvas 0.64 × 0.49.

XVI.

GERMAN SCHOOL.

469. **Heusch** (About 1699). Landscape with figures.
Canvas 1.07×1.00 .
470. *Author Unknown* (Epoch of Albert Durer). THE
REPOSE IN EGYPT.
Wood 0.48×0.31 .
471. **Holbein the Younger** (1498-1543). AN OLD
WOMAN.
Wood 1.00×0.75 .
472. **Roland Verner** (18th century) (*Signed*). "What
"a happy life! To eat, to drink, and to sleep in
"the Country".
Parchment 0.26×0.30 .
473. **C. W. Dietrich** (1712-1774). Landscape with
figures.
Wood 0.25×0.35 .
474. **Angelica Kauffmann** (1742-1807) (*Signed*).
BATHSHEBA IN HER BATH.
Canvas 0.95×1.27 .
475. **Raphael Mengs** (1728-1779). Portrait of a LADY
in gala costume.
Canvas 4.15×0.75 .

476. **Raphael Mengs** (1728-1779). RESTING AFTER
THE CHASE.
Canvas 1.31 × 0.99.
477. **Raphael Mengs** (1728-1779). Portrait of CAR-
DINAL DE BERNIS.
Canvas 1.33 × 0.98.
478. **Chev. de Maron** (1733-1808). POPE BENE-
DICT XIV.
Wood 1.32 × 0.96.
479. **Venceslas Peters.** (Details unknown). Two
HOUNDS IN THE COUNTRY.
Canvas 0.37 × 0.55.
480. **Krometter** (17th century). Portrait of a WOMAN.
Miniature. Ivory 0.14 × 0.10.
481. **Miffner** A GERMAN GENERAL. (*Signed*).
Canvas. Oval form 0.66 × 0.51.
482. **Fragonard** (1732-1806). (French School). HIS-
TORICAL PAINTING OF A KING'S WIFE WHO GIVES
HERSELF FOR HER PICTURE.
Wood 0.41 × 0.20.
483. **Jean André Graff** (1637-1701). A FANTASY OF
"INFERNO", of a wonderful effect.
Dutch Oak 0.46 × 0.72.
484. **Raphael Mengs** (1728-1779). A ROMAN SENATOR.
Canvas 1.36 × 0.98.
485. **Albert Durer** (1471-1528). Triptich representing
the THREE MYSTERIES OF THE ROSARY.
Wood 1.25 × 1.40.

486. **Holbein** (1498-1543). Portrait of a HUSBAND, WIFE AND FOUR CHILDREN.
Wood 0.81 × 0.64.
487. **Aldegrevier** (1502-1562). THE PARABLE OF DIVES.
Wood 0.16 × 0.20.
488. **Albert Durer** (1471-1528) (*Signed*). ADORATION OF THE MAGI.
Wood 0.70 × 0.80.
489. **J. B. Schmon** (16th century) (*Signed*). Landscape.
Copper 0.20 × 0.26.
490. *Author Unknown* (16th century). FINE COMPOSITION REPRESENTING A MARKET.
Wood 0.55 × 0.73.
491. **Gregory Penez** (1500-1558). THE CRUCIFIXION.
Wood 0.40 × 0.98.
492. **Floris** (About 1400). A BANQUET.
Copper 0.40 × 0.54.
493. *Author Unknown* (A chef-d'œuvre). "ECCE HOMO" and a PHARISEE.
Wood 0.86 × 0.75.
494. **Cranach** (1515-1586). Triptich representing THE VIRGIN AND CHILD, WITH ST. JOHN AND A HOLY BISHOP.
Wood 0.35 × 0.69.
495. **Ferbis** (17th century). JUDITH WITH THE HEAD OF HOLOFERNES.
Canvas 1.30 × 0.90.
496. *Author Unknown*. MARRIAGE OF ST. CATHERINE.
Wood 0.64 × 0.42.
-

XVII.
ENGLISH SCHOOL.

497. **David Hill** (1802-1870). Portrait of an unknown.

Canvas 1.20 x 1.00.

498. **Thomas Hudson** (1701-1779). Portrait of a
GENTLEMAN of the period.

Wood 0.96 x 0.48.

499. **Thomas Lawrence** (1769-1830). Portrait of an
unknown.

Canvas 0.58 x 0.48.

XVIII.

SPANISH SCHOOL.

500. **F. Puviale** called **Polidorino** (About 1550)
(Signed). ST. GEORGE AND THE DRAGON.
Wood 1.75 × 1.63.
501. *Attributed to* **Murillo** (1618-1682). Sketch of a
picture with three figures, three Angels, and a
Landscape in the background.
Canvas 0.38 × 0.22.
502. **School of Velasquez** (Early 17th century). Por-
trait of a CHEVALIER.
Canvas 0.62 × 0.49.
503. **Ribera** (1588-1656). THE GOOD SAMARITAN.
Canvas 1.56 × 1.72.
504. **Velasquez** (1599-1660). BATTLE PIECE.
Canvas 0.30 × 0.44.
505. **Zurberan** (1598-1662). THE TEMPTATION OF
ST. ANTHONY.
Canvas 0.25 × 0.34.
506. **School of Velasquez** (Early 17th century). A
TRAVELLING PEDLAR IN A TOWN.
Canvas 0.68 × 0.69.
507. **School of Murillo** (17th century). TRAVELLING
MUSICIANS.
Canvas 0.34 × 0.69.

508. **School of Velasquez** (Early 17th century). **THE LAMB**; Symbol of the **REDEEMER**.

Canvas 0.52 × 0.79.

509. **Velasquez** (1599-1660). Portrait of a **WOMAN**.

Canvas 1.08 × 0.92.

510. **Murillo** (1618-1682). **THE NATIVITY**.

Canvas 0.98 × 1.39.

511. **Ribera** (1588-1656). Bust portrait of an **OLD MAN**.

Canvas 0.62 × 0.46.

512. *Author Unknown*. Portrait of a **ROYAL PERSONAGE**.

Canvas 0.56 × 0.45.

513. **Zurberan** (1592-1662). **ST. BONAVENTURE**.

Canvas 0.44 × 0.32.

XIX.

FLEMISH SCHOOL.

514. **David Teniers** (1582-1649) (*Signed*). A SINGER
IN AN INN.

The companion picture representing a female playing a guitar
is in the Turin Gallery.

Wood 0.36 \times 0.38.

515. **Van der Goes** (15th century). ST. BARBARA pre-
siding at the construction of a fortress.

Wood 1.20 \times 0.42.

516. **Van der Goes** (15th century). MARTYRDOM OF
ST. BARBARA.

Wood 1.20 \times 0.42.

517. **Huys of Antwerp** (About 1570) (*Signed*). THE
LAST JUDGMENT.

Wood 1.15 \times 0.86.

518. *Author Unknown*. Portrait of a PRELATE.

Wood 0.08 \times 0.06.

519. *Author Unknown*. Portrait of a GENTLEMAN.

Canvas 0.54 \times 0.42.

520. **Paul Brill** (1556-1626). Landscape with figures.

Wood 0.85 \times 0.45.

521. **Paul Brill** (1556-1626). Landscape with figures.

Wood 0.24 \times 0.30.

522. **Paul Brill** (1556-1626). Landscape with ST. FRANCIS IN PRAYER, and other figures.
Wood 0.40 × 0.32.
523. **Paul Brill** (1556-1626). THE SEVEN WONDERS OF THE WORLD.
Canvas 1.35 × 3.75.
524. **Teniers the Elder** (1582-1649). TWO CHIMNEY SWEEPERS.
Wood 0.26 × 0.20.
525. *Attributed to Teniers the Elder* (1582-1649). A RURAL FESTIVAL.
Canvas 0.31 × 0.49.
526. *Attributed to Teniers the Elder* (1582-1649). THE BRANDY DRINKERS.
Canvas 0.38 × 0.48.
527. **Hals the Elder** (1584-1666). Portrait of a personage of the Epoch.
Canvas 0.76 × 0.62.
528. **Anthony Van Dyck** (1599-1641). THE MAGDALEN.
Canvas 0.64 × 0.50.
529. **Anthony Van Dyck** (1599-1641). Portrait of MAURICE DUKE OF NASSAU.
Wood 0.40 × 0.50.
530. *Attributed to Van Dyck* (1599-1641). Portrait of an unknown.
Copper 0.09 × 0.08.
531. **Abraham Teniers** (1629-1670). A BUTCHER'S SHOP WITH FIGURES.
Wood 0.40 × 0.30.

532. **Peter Paul Rubens** (1577-1640) (*Signed*). SAINT PETER WITH KEYS.
Canvas 0.74 × 0.60.
533. **Peter Paul Rubens** (1577-1640). DESCENT FROM THE CROSS (a sketch).
Canvas 0.44 × 0.34.
534. *Attributed to Rubens* (1577-1640). ST. JEROME IN MEDITATION.
Canvas 0.59 × 0.49.
535. **School of Rubens** (17th century). THE RAPE OF DEJANIRA.
Canvas 0.45 × 0.66.
536. **School of Rubens** (17th century). Portrait of an unknown.
Copper 0.17 × 0.12.
537. **Van Oost the Elder** (1600-1671). Portrait of ABBOT BACHX.
Canvas 2.20 × 1.70.
538. **Sustermans** (1597-1681). Portrait of POPE INNOCENT X.
Canvas 0.44 × 0.34.
539. **Philippe de Champagne** (1602-1674). Portrait of Chev. BERNINI.
Canvas 0.71 × 0.50.
540. **Philippe de Champagne** (1602-1674). Portrait of a CHILD.
Canvas 1.00 × 0.68.
541. **Orizzonte** (1662-1740). Landscape with a town.
Canvas 0.80 × 0.50.

542. **Orizzonte** (1662-1740). Landscape with lake and figures.

Canvas 0.75×1.00 .

543. 544. **Orizzonte** (1662-1740). TWO VIEWS OF THE ROMAN CAMPAGNA.

Wood. Each 0.30×0.24 .

545. 546. **Orizzonte** (1662-1740). TWO VIEWS OF THE ROMAN CAMPAGNA.

Canvas. Each 0.72×0.63 .

547. **Orizzonte** (1662-1740). VIEW OF THE ROMAN CAMPAGNA.

Canvas 0.30×0.45 .

548. **Orizzonte** (1662-1740). Landscape.

Wood 0.24×0.19 .

549. **Orizzonte** (1662-1740). Landscape.

Wood 0.24×0.19 .

550. 551. 552. 553. **Orizzonte** (1662-1740). Four Landscapes.

Wood. Each 0.18×0.15 .

554. **Van Overcamp** called **Stomme** (1663) (*Signed*). Sea piece with landscape and figures.

Wood 0.20×0.26 .

555. **E. P. Battermondt** (1640). AN ALLEGORICAL PIECE.

Wood 0.43×0.23 .

556. **Venceslas Peters** (1742-1829). Portrait of a CARDINAL.

Canvas 1.30×0.95 .

557. **Jean Joseph Deley** (1797). **THE NATIVITY.**
Wood 0.50 × 0.35.
558. **Van Bakhuisen de Sande** (18th century).
FLEMISH SEA PIECE.
Canvas 0.36 × 0.47.
559. **Rubens** (1577-1640). **CALVARY.**
Canvas 0.58 × 0.50.
560. *Author Unknown.* Flemish landscape with figure in
costume of the period.
Canvas 0.34 × 0.50.
561. **Jean Fytt** (18th century). Half size figure of a
HUNTER.
Canvas 0.90 × 0.61.
562. **Verstoppen** (1773-1840). **VIEW OF THE TIVOLI
CASCADES.**
Canvas 0.38 × 0.39.
563. **Julien du Jardin** (17th century). **COUNTRY SCENE**
with bulls fighting and lakes.
Canvas 0.38 × 0.39.
564. **Jean Van Dyck** (18th century). Portrait of a **LADY.**
Canvas 0.66 × 0.64.
565. **School of Van Dyck** (18th century). Large
size full length portrait of a lady. The background
represents the interior of a Castle.
Canvas 2.48 × 1.40.
566. **School of Van Dyck** (18th century). Large
size, full length portrait of a man. The background
represents the interior of a Castle.
Canvas 2.48 × 1.40.

567. **Daniel Zegers** (1590-1661) (*Signed*). GARLAND OF FLOWERS. The landscape in painted by **Shut** (1676).
Canvas 0.77 × 0.62.
568. **Jean Henri Roos** (1631-1685). Landscape with Animals.
Wood 0.27 × 0.34.
569. **Jean Henri Roos** (1631-1685). Landscape with Animals.
Wood 0.27 × 0.34.
570. **E. Murant** (1622-1700). Landscape with figures and Animals.
Wood 0.27 × 0.36.
571. **E. Murant** (1622-1700). Landscape with figures and Animals.
Wood 0.27 × 0.36.
572. **Gérard** (1770-1837). Portrait of an OLD LADY in the costume of the epoch.
Oak 0.30 × 0.25.
573. **Peter Neefs the Younger** (About 1600). SAINT PETER DENYING CHRIST.
Wood 0.29 × 0.37.
574. **P. Breughel** (1569. A WOLF HUNT.
Wood 0.49 × 0.95.
575. **David Teniers** (1582-1649). A MARKET SCENE.
Wood 1.14 × 0.93.
576. **Peter Paul Rubens** (1577-1640). Portrait of a DUKE.
Wood 1.14 × 0.93.

577. *Author Unknown.* A POOR MAN.
Canvas 0.38×0.42 .
578. 579. **David de Heem** (1570-1632). FRUIT.
Canvas. Each 0.34×0.43 .
580. **Jean Van Mieris** (1660-1690). HOLY FAMILY.
Wood 0.20×0.18 .
581. **Breughel de Velours** (1568-1625). A COUNTRY SCENE.
Copper 0.19×0.39 .
582. **Pierre Van Bloemen** (About 1742). GOATS RESTING.
Wood 0.27×0.35 .
583. **Paul Brill** (1556-1626). Landscape.
Wood 0.22×0.27 .
584. **Schoevaerdt**s (About 1667). FAIR AND MARKET AT THE SEA-SIDE.
Canvas 0.28×0.40 .
585. **Schoevaerdt**s (About 1667). FAIR AND MARKET AT THE SEA-SIDE.
This is a companion picture of No. 584.
Canvas 0.28×0.40 .
586. **A. Vandyck** (1599-1641). Portrait of an unknown.
Wood 1.07×0.85 .
587. **Teniers** (1582-1649). A TROOP OF MONKEYS IN MILITARY UNIFORM.
Wood 0.64×1.03 .
588. **Rubens** (1577-1640). HEAD OF AN OLD MAN.
Canvas 0.57×0.44 .

589. **H. D. Jardens** (1593-1678). TRAVELLERS AND THEIR HORSES REPOSING.
Wood 0.42 \times 0.32.
590. **Breughel** (1568-1625). Landscape with FIGURES.
Wood 0.45 \times 0.36.
591. **Backhuysen** (1795-1860). SEA-PORT WITH SHIPS AND SMALL BOATS.
Canvas 1.18 \times 0.97.
592. *Author Unknown.* GAME.
Wood 0.36 \times 0.45.
593. *Author Unknown.* GAME.
Wood 0.36 \times 0.45.
Companion picture of No. 592.
594. **School of Rubens** (17th century). THE SAVIOUR CROWNED WITH THORNS.
Wood 1.00 \times 0.69.
595. **F. Mieris** (1635-1681). THE VIOLIN PLAYER.
Copper 0.30 \times 0.24.
596. **Teniers** (1582-1649). Landscape with COUNTRY HOUSE.
Canvas 1.04 \times 0.61.
597. **Kauffmann** (1742-1807). AMAZON DRESSED AS A WARRIOR.
Canvas 0.87 \times 0.69.
598. **Breughel** (1568-1625). TOILETTE OF CLEOPATRA.
Wood 0.30 \times 0.29.
599. **Hemskerck** (1645-1704). INTERIOR OF AN INN, with figures in gala costume.
Canvas 0.58 \times 0.53.

600. **Elshomer** (1574-1620). BATTLE SCENE.
Copper 0.26 × 0.34.
601. **Porbus** (1545-1581). Portrait of a WOMAN.
Wood 0.35 × 0.27.
602. **Teniers the Younger** (1610-1690). INTERIOR
OF A RUSTIC HABITATION, with figures and a satyr.
Wood 0.46 × 0.40.
603. *Author Unknown.* Half size figure holding a DEATH'S
HEAD.
Copper 0.25 × 0.00.
604. **School of Fiammingo** (16th century). THE
CONSPIRACY. (Chef-d'œuvre).
Canvas 0.36 × 0.48.
605. **Memeling** (About 1492). THE VIRGIN AND CHILD.
Wood 0.28 × 0.25.
606. **Philippe de Champagne** (1602-1674). Portrait
of an Unknown.
Canvas. Oval form. Diam. 0.41.
607. **Fiammingo** (1540-1596). FRUITS AND FLOWERS.
Wood 0.48 × 0.63.
608. **A. Van Dyck** (1599-1641). APOLLO AND VENUS.
Canvas 0.94 × 1.34.
609. **A. Van Dyck** (1599-1641). Portrait of a WOMAN.
Wood 0.42 × 0.34.
610. **Van Orley** (About 1527). THE WAY OF THE CROSS.
Wood 0.14 × 0.10.

611. **Civetta, Met de Bles** (About 1520). HOLY FAMILY.

Wood 0.71 \times 0.47.

612. **Fiammingo** (1540-1596). Landscape with ANIMALS.

Dutch Oak 0.45 \times 0.61.

613. **Sustermans** 1597-1681. Portrait of a WOMAN.

Canvas. Oval form. Diam. 0.66.

614. **Sustermans** (1597-1681. Portrait of a MAN.

Canvas. Oval form. Diam. 0.66.

This is a companion picture to No. 613.

615. **Jean Fytt** (1609-1661). Landscape with FIGURES.

Wood 0.40 \times 0.50.

616. **Jean Fytt** (1609-1661). Landscape with FIGURES.

Wood 0.40 \times 0.50.

This is a companion picture to No. 615.

617. **Huysman** (1648-1727). Landscape with FIGURES.

Copper 0.54 \times 0.53.

618. **Honderkoter Melchior** (1636-1695). STILL LIFE.

Canvas 0.37 \times 0.49.

619. *Author Unknown.* Portrait of a QUEEN.

Canvas 0.67 \times 0.53.

620. **Fiammingo** (1540-1596). SACRIFICE OF ISAAC.

Copper 0.41 \times 0.47.

621. **Van Hoeck** (1611-1651). ACHILLES IN FEMALE ATTIRE.

Canvas 0.47 \times 0.63.

622. *Author Unknown.* Portrait of a WOMAN in the
STUART COSTUME.

Wood 0.33 \times 0.25.

623. **Flammingo** (1540-1596). Landscape with AR-
CHITECTURE and ANIMALS.

Canvas 0.52 \times 0.71.

624. **Jean Pierre Thess** (1541). HUNTERS RESTING.

Wood 0.70 \times 0.92.

625. **David Teniers** (1610-1690). RURAL SCENE.

Wood 0.67 \times 0.83.

626. *Author Unknown.* Landscape with FIGURES.

Canvas 0.63 \times 0.75.

XX.

FRENCH SCHOOL.

627. **François Clouet** (1485-1541). Portrait of
FRANCIS I.
Wood 0.45 × 0.35.
628. **Antoine le Nain** (1568-1648). Portrait of a
YOUNG MAN.
Canvas 0.52 × 0.40.
629. **Lancret Nicholas** (1690-1743). VIEW OF NA-
PLES with the GULF OF BAJA and the ruins of the
PALACE OF QUEEN JEANNE.
Canvas 0.63 × 0.72.
630. **Claude Lorraine** (1600-1682). Landscape at
SUNSET.
Canvas 0.60 × 0.65.
631. **Laurent de la Hyre** (1606-1656) (*Signed*).
" LITERATURE ".
Canvas 0.80 × 1.20.
632. **Laurent de la Hyre** (1606-1656) (*Signed*).
" ARITHMETIC ".
Canvas 0.80 × 1.20.
633. **Nicolas Poussin** (1594-1665). SUMMER.
Canvas 0.47 × 0.62.

634. **Nicolas Poussin** (1594-1665). **APOLLO** pursuing
VENUS in a wood (a sketch).
Canvas 0.71 × 0.95.
635. **Nicolas Poussin** (1594-1665). **AN OLD MAN**
PRAYING. Study from nature.
Canvas 0.42 × 0.35.
636. **Gaspard Poussin** (1613-1675). Landscape.
Canvas 0.24 × 1.42.
637. **Gaspard Poussin** (1613-1675). Landscape with
FIGURES.
Canvas 0.74 × 0.98.
638. **Gaspard Poussin** (1613-1675). Landscape with
FIGURES and BUILDINGS.
Canvas 0.32 × 0.46.
639. *Attributed to* **Gaspard Poussin** (1613-1675).
Landscape.
Canvas 0.48 × 0.64.
640. **School of Gaspard Poussin** (17th century).
Landscape with FIGURES.
Canvas 1.50 × 0.88.
641. **Bourguignon** (1621-1676). **BATTLE SCENE.**
Canvas 0.48 × 0.72.
642. **Bourguignon** (1621-1676). **BATTLE SCENE.**
Copper 0.18 × 0.22.
643. **Bourguignon** (1621-1676). **BATTLE SCENE.**
Copper 0.18 × 0.22.
644. **Bourguignon** (1621-1676). **BATTLE SCENE.**
Canvas 0.50 × 0.82.

645. **Subleyras** (1699-1749). POPE CLEMENT XIII.
Canvas 1.32 \times 0.96.
646. **A. S. Belle** (1674-1734) (*Signed*). Portrait of
a PRINCESS OF BOUILLON.
Canvas 1.32 \times 0.93.
647. **Nicholas Largillière** (1656-1746). Portrait of
an ACTRESS.
Canvas 1.95 \times 1.75.
648. **Hyacinthe Rigaud** (1659-1743). A CAVALIER.
Canvas 0.58 \times 0.42.
649. **Hyacinthe Rigaud** (1659-1743). Count GUIDO
OF STAREMBERG.
Canvas 1.20 \times 0.90.
650. **Jean Antoine Watteau** (1684-1721). Portrait
of a WOMAN.
Canvas 0.50 \times 0.40.
651. **Louis Michel Van Loo** (1707-1771). Portrait
of an Unknown.
Canvas 0.78 \times 0.64.
652. **Charles Van Loo** (1705-1765). Portrait of an
Unknown.
Canvas 0.98 \times 0.74.
653. **School of J. B. Van Loo** (18th century). Por-
trait of a WOMAN.
Canvas 0.80 \times 0.60.
654. 655. **François Bucher le Vieux** (1703-1770)
(*Signed*). TWO COUNTRY SCENES.
Canvas. Each 0.50 \times 0.60.

656. **François Bucher le Vieux** (1703-1770). MYTHOLOGICAL SUBJECT.

Canvas 0.38 × 0.47.

657. **François Bucher le Vieux** (1703-1770). A KNIGHT OF MALTA.

Canvas 1.00 × 0.74.

658. **Claude Joseph Vernet** (1712-1789) (*Signed*). View of the HARBOUR OF CIVITAVECCHIA.

Canvas 0.75 × 0.95.

659. **Claude Joseph Vernet** (1712-1789). A SEA PORT.

Canvas 0.42 × 0.29.

660. **Jean Baptiste Greuze** (1725-1805). Portrait of a YOUNG GIRL.

Canvas 0.36 × 0.28.

661. **Jean Baptiste Greuze** (1725-1805). Portrait of a WOMAN.

Canvas 0.44 × 0.38.

662. **L. G. Blanchet** (About 1720) (*Signed*). Portrait of an Unknown.

Canvas 0.70 × 0.58.

663. *Author Unknown*. HERCULES UNDECIDED BETWEEN VIRTUE AND PLEASURE.

Canvas 0.50 × 0.70.

664. **La Croix** (1783-1856). Portrait of a WOMAN.

Canvas. Oval form. 0.60 × 0.48.

665. **Charles Lebrun** (1619-1690). Portrait of an Unknown.

Canvas 0.65 × 0.85.

666. **Van Loo** (1705-1765). Portrait of an Unknown.
Canvas 0.35×0.28 .
667. **N. Largillière** (1656-1746). LOUIS XIV OF FRANCE.
Canvas 0.87×0.68 .
668. *Author Unknown.* Portrait of the DAUGHTER OF PILKER.
Canvas 1.00×0.75 .
669. **Alexis Simon Belle** (1674-1734). Portrait of a FRENCH LADY.
Canvas. Oval form. 0.75×0.60 .
670. **Raphael Mengs** (1728-1779). Portrait of an Unknown.
Canvas 0.99×0.70 .
671. **Raphael Mengs** (1728-1779). A HUNTSMAN.
Canvas 1.00×0.77 .
672. *Author Unknown.* Portrait of a LADY.
Copper. Oval form. 0.10×0.08 .
673. **Watteau** (1684-1721). A COUNTRY PARTY.
Wood 0.33×0.40 .
674. **Raphael Mengs** (1728-1779). PAINTING.
Canvas 0.62×0.74 .
675. *Author Unknown.* Portrait of a LADY.
Canvas 0.40×0.74 .
676. *Author Unknown.* Portrait.
Canvas 1.03×0.81 .
677. **Raphael Mengs** (1728-1779). Portrait.
Wood 0.62×0.45 .

678. *Author Unknown.* Portrait.
Canvas 0.80 \times 0.64.
679. *Author Unknown.* Portrait of the PRINCE OF LOURDES.
Canvas 0.75 \times 0.59.
680. *Author Unknown* (18th century). A Painting with
FIGURES in costume of the period.
Round form. Diam. 0.65.
681. *Author Unknown* (18th century). A Painting with
FIGURES in costume of the period.
Round form. Diam. 0.65.
This picture is companion of No. 680.
682. **Mignard** (1610-1695). Portrait of LOUIS XIV.
Canvas 0.90 \times 0.76.
683. **Roehn** (1799). SEA PORT WITH FIGURES.
Canvas 0.67 \times 0.46.
684. **C. Vau** (18th century). STORM SCENE.
Wood 0.53 \times 0.45.
685. **Leborn** (1796). Landscape.
Wood 0.35 \times 0.48.
686. *Author Unknown.* MYTHOLOGICAL SUBJECT.
Wood 0.78 \times 0.56.
687. *Author Unknown.* MYTHOLOGICAL SUBJECT.
Wood 0.78 \times 0.56.
Companion picture of No. 686.
688. **Raphael Mengs** (1728-1779). Portrait of a
MAN.
Canvas 0.64 \times 0.47.

689. *Author Unknown.* Portrait of a WOMAN.
Canvas 0.98×0.70 .
690. **Bourguignon** (1621-1676). BATTLE SCENE.
Canvas 0.59×0.56 .
691. **Bourguignon** (1621-1676). BATTLE SCENE.
Canvas 0.59×0.56 .
692. **Dronais** (1727-1775). Portrait of a CHILD.
Canvas 0.75×0.60 .
693. **Fragonard** (1732-1806). MYTHOLOGICAL SUBJECT
(a sketch).
Canvas 0.30×0.22 .
694. **Marie E. Le Brun** (1755-1842). Portrait of a
MAN.
Oval form. Canvas. Diam. 0.64.
695. *Author Unknown.* Portrait of a LADY.
Canvas 1.25×0.97 .
696. *Author Unknown.* SAPPHO IN MEDITATION.
Canvas 0.80×0.63 .
697. **A. Constantin** (1785-1851). THE VIRGIN AND
CHILD.
 0.33×0.29 .
This painting is on Majolica. All the other works of this
Master, unique of their kind, have been acquired for the Turin
Museum, by the late King Charles Albert of Sardinia.
698. **Vere de Genève** (17th century). Landscape with
RURAL FEAST.
Canvas 1.40×1.31 .
699. *Author Unknown.* Portrait of a WOMAN.
Canvas oval form. Diam. 0.32.

700. **François Boucher** (1800-1842). **JOAN OF ARC.**
Canvas 0.63 x 0.48.
701. *Author Unknown.* Portrait of a **MAN.**
Oval form on silk. Diam. 1.10.
702. *Author Unknown.* Portrait of a **WOMAN.**
Oval form on Canvas. Diam. 0.25.
703. **P. Mignard** (1610-1695). Portrait of a **WOMAN.**
Canvas 0.76 x 0.58.
704. *Author Unknown.* Portrait of a **ROYAL PRINCE.**
Canvas oval form. Diam. 0.48.
705. *Author Unknown.* **MYTHOLOGICAL SUBJECT.**
Canvas 0.67 x 0.50.
-

XXI.

DUTCH SCHOOL.

706. **Ancient Dutch School** (15th century). THE ANNUNCIATION. (Chiaroscuro).
Wood 0.90 × 0.56.
707. **Lucas van Leyden** (1494-1533). THE VIRGIN WITH THE DEAD CHRIST.
Wood 0.65 × 0.50.
708. **Lucas van Leyden** (1494-1533). Repentance personified by a YOUNG GIRL dressed as a NUN.
Copper 0.40 × 0.29.
709. **Gherardo delle Notti** (1592-1660). JUDITH AND HOLOFERNES. A servant stands by with a torch.
Canvas 1.30 × 2.00.
710. **Van Goyen** (1596-1666). A VIEW IN SWITZERLAND.
Wood 0.25 × 0.30.
711. **F. Mans** (17th century) (*Signed*). A VILLAGE.
Canvas 0.50 × 0.65.
712. **Rembrandt** (1607-1669). MARTYRDOM OF ST. SEBASTIAN.
Canvas 0.95 × 0.66.
This is an Academy picture.

713. **Rembrandt** (1607-1669) (*Signed*). MARTYRDOM OF ST. LAWRENCE.
Canvas 0.62 × 0.52.
714. *Author Unknown* (Epoch of **Rembrandt**). A SOLDIERS' BARRACKS.
Canvas 0.40 × 0.64.
715. **Van der Helst** (About 1670). Portrait of an ADVOCATE.
Canvas. Oval form 0.90 × 0.74.
716. **Jean Both** (1610-1650). VIEW OF ARICCIA, near ROME.
Canvas 0.64 × 0.90.
717. **Van der Meulen** (1632). BATTLE PIECE.
Canvas 0.48 × 0.64.
718. **Charles du Jardin** (1678). Landscape with ARCHITECTURE and FIGURES.
Wood 0.35 × 0.54.
719. **Wouvermans** (1619-1668). THE END OF THE BATTLE.
Wood 0.16 × 0.21.
720. **Wouvermans** (1619-1668). A COUNTRY PARTY.
Wood 0.33 × 0.40.
721. **Van Everdingen** (1621-1675). EVENING.
Canvas 0.33 × 0.40.
722. **Van Everdingen** (1621-1675). DAWN.
Canvas 0.33 × 0.40.
723. **David van Heem** (1603-1650). FLOWERS, FRUITS AND INSECTS.
Canvas 0.41 × 0.52.

724. **Van der Bent** (1650-1690). SNOW SCENE with FIGURES.

Canvas 1.26 × 1.76.

725. **School of Ruysdael** (17th century). SNOW SCENE.

Wood 0.25 × 0.20.

726. **H. Verschuring the Elder** (1695-1769) (*Signed*). BATTLE ON THE BANKS OF THE TIBER.

Canvas 0.90 × 1.09.

727. **Meindert Hobbema** (1638-1709). Landscape with ANIMALS.

Wood 0.25 × 0.35.

728. **Van Ostade** (1610-1685). WINTER.

Canvas 1.02 × 1.35.

729. **Swaneveldt** (About 1650). SNOW SCENE.

Wood 0.49 × 0.65.

730. **Hubert called Grimani** (About 1629). Portrait of HIMSELF.

Canvas 0.80 × 0.62.

731. **Jean Fris** (About 1673). STILL LIFE (Game).

Canvas 0.50 × 0.90.

732. **Rachel Ruysch** (1664-1750). Bouquet of FLOWERS in a crystal vase.

Canvas 0.48 × 0.36.

733. 734. *Author Unknown* (17th century). PEASANTS of the Roman Campagna.

Wood. Each 0.58 × 0.44.

735. **Jean Fytt** (Flemish School) (17th century). ADO-
RATION OF THE SHEPHERDS.
Wood 0.84×0.65 .
736. **Lucas de Leyden** (1494-1532). Portrait of a
QUEEN.
Wood 0.28×0.22 .
737. **Philippe Wouvermans** (1619-1668). BATTLE
SCENE.
Canvas 0.52×0.99 .
738. **Rembrandt** (1607-1669). Portrait of a RUSSIAN
WARRIOR drinking out of a cup. (Half size figure).
Canvas 0.72×0.63 .
739. **Van Hugtemburg** (1646-1743). BATTLE SCENE.
Canvas 0.44×0.58 .
740. **Breughel de Velours** (Flemish School) (1568-
1625). A FOREST with BANDITS in ambush.
Dutch Oak 0.47×0.72 .
741. **Van Ravenstein** (1572-1657). JAMES STUART
IN HIS YOUTH.
Dutch Oak 0.50×0.42 .
742. **Albert Cuyp** (1605-1691). WHITE HORSE IN
LIBERTY. (Master piece).
Dutch Oak 0.26×0.32 .
743. **Philippe Wouvermans** (1619-1668). RETURN
FROM THE BATTLE. (Master piece).
Dutch Oak 0.37×0.46 .
744. **Ferdinand Bol** (1611-1681). Portrait of a MAN
in costume of the period.
Canvas 0.84×0.70 .

745. **Van der Velde** (1639-1672). A MILITARY ENCAMPMENT.

Dutch Oak 0.28 × 0.42.

746. **Simon de Vos** (1603-1676). SCENE IN HOLLAND in Winter.

Wood 0.11 × 0.16.

747. **Simon de Vos** (1603-1676) (*Signed*). CONCERT AND DANCE.

Copper 0.27 × 0.37.

748. **N. Laurens** (18th century). A NIGHT AT THE HOSPICE OF ST. BERNARD, with figures of Monks.

Canvas 0.44 × 0.66.

749. **Prud' Homme** (1745-1826) (*Signed*). RURAL SCENE.

Wood 0.22 × 0.29.

750. **G. Kamper** (Early 18th century). RURAL SCENE.

Wood 0.39 × 0.49.

751. **Adrian Van der Velde** (1639-1672). Landscape with OXEN.

Wood 0.32 × 0.40.

752. **Thierry Van Delen** (About 1607). TOWER OF BABEL. Figures by **Frank Floris**.

Wood 0.50 × 0.65.

753. **Van Goyen** (1596-1666). Landscape.

Wood 0.45 × 0.60.

754. **Rembrandt** (1607-1669). JUDITH showing the HEAD OF HOLOFERNES to the PEOPLE OF ISRAEL.

Canvas 0.48 × 0.64.

This is a finished study of a large painting now in Dresden

755. **School of Rembrandt** (17th century). Portrait of a SOLDIER of the VENETIAN REPUBLIC. Oriental type.

Canvas 0.80 \times 0.64.

756. **Van der Velde** (1639-1672). REPOSE AFTER THE CHASE.

Wood 0.24 \times 0.30.

757. **Cornelius Bega** (1620-1664). A PROFESSOR GIVING A LECTURE.

Wood 0.22 \times 0.28.

758. *Author Unknown.* THE VIRGIN, CHILD AND SAINT JOSEPH.

Copper 0.27 \times 0.20.

759. **Rembrandt** (1607-1669). Portrait of an ASTRONOMER.

Canvas 1.28 \times 1.02.

760. **Hobbema** (1638-1709). Landscape with FIGURES and ANIMALS.

Wood 0.28 \times 0.38.

761. **Van Ostade** (1610-1685). Landscape with FIGURES.

Canvas 1.29 \times 0.83.

762. **Van Ostade** (1610-1685). Village with FIGURES and ANIMALS.

Canvas 1.54 \times 1.10.

763. **Van der Helst** (About 1670). Portrait of a MAN in costume of the 16th century.

Wood 0.60 \times 0.50.

764. **A. Cuyps** (1605-1691). Portrait of a MAN in costume of the epoch.
Wood 0.59 × 0.58.
765. **A. Cuyps** (1605-1691). Portrait of a WOMAN in costume of the epoch.
Wood 0.59 × 0.58.
766. **Rembrandt** (1607-1669). JESUS DISPUTING WITH THE DOCTORS.
Wood 0.85 × 0.70.
767. **Shut** (1597-1665). THE LAST SUPPER.
Wood 0.60 × 0.46.
768. **Both** (1610-1650). THE CARD PLAYERS.
Wood 0.40 × 0.33.
769. **A. Van der Velde** (1639-1672). PASTURE WITH OXEN.
Canvas 0.30 × 0.23.
770. **Van der Neer** (1643-1703). Landscape with CASCADE and FLOWERS.
Wood 0.28 × 0.20.
771. **Ruysdael** (1682). Landscape with FIGURES fishing.
Wood 0.88 × 0.65.
772. **Honthorst** (1590-1656). Half figure representing a PROPHET.
Wood 0.71 × 0.59.
773. **Rembrandt** (1607-1669). A STORM.
Canvas 0.59 × 0.45.
774. **Rembrandt** (1607-1669). HIGH PRIEST disputing doctrinal subjects.
Wood 0.62 × 0.47.

775. **Albert Durer** (1507-1528). Triptich representing the THREE MYSTERIES OF THE ROSARY.
Wood 1.06 x 0.72.
776. **Wermans** (1679). RETURN FROM THE CHASE.
Wood 0.42 x 0.35.
777. **Cuyp** (1575). Portrait of a MAN in costume of the epoch.
Wood 0.75 x 0.35.
778. *Author Unknown.* JESUS BEING LED TO CALVARY.
Wood 0.30 x 0.40.
779. *Author Unknown.* MARINE VIEW.
Wood 0.53 x 0.70.
780. **Van Goyen** (1596-1666). MARINE VIEW WITH CASTLE.
Wood 0.40 x 0.56.
781. **J. G. Cuyp** (1575). RURAL SCENE.
Wood 0.65 x 0.82.
782. **Van Hemskerk** (1610-1680). THE DRAWING ROOM.
Canvas 0.61 x 0.72.
783. **School of Rembrandt** (17th century). THE CONGRESS.
Wood 0.31 x 0.42.
784. **Ruysdael** (1682). Landscape.
Wood 0.29 x 0.31.
785. **School of Rembrandt** (17th century). Portrait of a WOMAN.
Canvas 0.57 x 0.43.

786. **Van der Velde** (1639-1672). MARINE VIEW.
Canvas 0.36×0.41 .
787. **Terbury** (1608-1681). CLEOPATRA. Half figure.
Wood 0.65×0.51 .
788. **Mieris** (1662-1747). Portrait. Half figure.
Wood 0.27×0.21 .
789. **Heusch** (1699) (*Signed*). Landscape with FIGURES.
Wood 0.26×0.33 .
790. **J. De Witt** (1567). MOSES ADDRESSING THE
PEOPLE.
Canvas 0.54×1.09 .
791. *Author Unknown*. THE ANNUNCIATION WITH ANGELS.
Diam. 0.08.
792. *Author Unknown*. Portrait of a WOMAN.
Wood 0.98×0.70 .
793. **Cornelius Vos le Vieux** (1585-1651). HOLY
FAMILY.
Wood 0.40×0.57 .
794. **Der Meer de Delft** (1632-1675). A DUTCH
FAMILY.
Wood 1.43×2.09 .
795. **School of Hobbema** (17th century). Landscape.
Canvas 0.29×0.40 .
796. **Adrian Brauever** (1608-1638). INTERIOR OF A
HOUSE, with. SMOKING ROOM.
Wood 0.52×0.42 .

797. **Breughel** (1568-1625) (Flemish School). Landscape with FIGURES.

Wood 0.70 × 1.10.

798. **Breughel** (1568-1625) (Flemish School). Landscape with FIGURES.

Wood 0.70 × 1.10.

799. **Rembrandt** (1607-1669). Portrait of a WOMAN.

Wood 0.84 × 0.66.

800. **Watteau** (1684-1721). MYTHOLOGICAL PIECE.

Wood 0.49 × 0.42.

801. **L. Van Uden** (1595-1672). Landscape with FIGURES.

Wood 0.25 × 0.17.

802. **H. Sattleven** (1609-1685). MARINE VIEW with CASTLE.

Wood 0.20 × 0.28.

803. **School of Vanloo** (18th century). Full length portrait of a WOMAN.

Canvas 0.37 × 0.27.

804. **School of Vanloo** (18th century). Full length portrait of a MAN.

Canvas 0.37 × 0.27.

805. **Van der Velde** (1672). SEA PIECE.

Canvas 0.40 × 0.32.

806. *Author Unknown*. RURAL SCENE.

Wood 0.58 × 0.46.

807. **Rembrandt** (1607-1669). A HERMIT IN PRAYER.

Oval form. Wood. Diam. 0.62.

808. **Qylembebe** (17th century). THE BATHERS.
Wood 0.52 × 0.43.
809. **Weale** (17th century). Interior of a KITCHEN with
FIGURES.
Wood 0.45 × 0.63.
810. **H. Swanevelt** (About 1600). Landscape.
Canvas 1.21 × 0.91.
811. **Van der Velde** (17th century). A STORM.
Wood 0.68 × 0.72.
812. *Author Unknown*. A STORM IN PORT.
Canvas 0.68 × 1.26.
813. **Breughel de Velours** (1568-1625) (Flemish
School). Landscape with FIGURES and HORSES.
Canvas 0.80 × 1.10.
814. **Maestro di Wouvermans** (Early 17th century).
Landscape with FIGURES by **Moiner**.
Canvas 0.53 × 1.73.
815. **Maestro di Wouvermans** (Early 17th century).
IL PAUDA.
Canvas 0.53 × 0.73.
-

XXII.

RUSSIAN SCHOOL.

816. **C. Brueloff** (1779-1852). THE RETURN FROM
RUSSIA.

Canvas 0.74 x 0.63.

XXIII.

CONTEMPORARY SCHOOLS.

817. **Pastina** (Italian School) (*Signed*). STORM AT SEA.

Canvas 0.60 \times 0.90.

818. **Pastina** (Italian School) (*Signed*). VIEW OF CASTELGANDOLFO.

Canvas 0.25 \times 0.32.

819. **Pastina** (Italian School) (*Signed*). VIEW OF NEMI.

Canvas 0.25 \times 0.32.

820. **Pastina** (Italian School) (*Signed*). VIEW OF POSILIPPO.

Canvas 0.70 \times 0.60.

821. **Pastina** (Italian School) (*Signed*). VIEW OF THE CASTLE OF CASTELGANDOLFO.

Canvas 0.70 \times 0.90.

822. **Jacques Brouillard** (French School). View of QUINTO near ROME. In the background is a herd of oxen affrighted by an approaching storm.

Canvas 0.45 \times 0.30.

823. **Fortunay** (French School). RETURN OF ARTISTS FROM LA CERVERA (a sketch).

Paper 0.15 \times 0.32.

824. **C. Blas** (Belgian School) (*Signed*). THE LAST DAYS
OF CARTHAGE.

Canvas 0.45 × 0.65.

825. **Gustave Courbet** (French School). (*Signed*).
VIEW OF THE LAKE OF GENEVA.

Canvas 0.37 × 0.54.

826. **Francesco Ayes** (Italian School) (*Signed*). CHRIST
HEALING ONE POSSESSED.

Canvas 0.44 × 0.54.

827. **Alfonso Chierici** (Italian School) (*Signed*). A
THUNDER STORM IN THE ROMAN CAMPAGNA.

Canvas 0.27 × 0.21.

828. **François Drebert** (Belgian School). Landscape
with FIGURES.

English Cartoon 0.19 × 0.24.

XXIV.

MODERN SCHOOL.

829. **Vertunni** (1875). VIEW OF ALEXANDRIA IN EGYPT.

Canvas 0.47 x 0.50.

830. **Rioncone** (1880). VIEW OF THE LAKE OF COMO.

Canvas 0.42 x 0.72.

This picture was bought at the last Exhibition of Milan.

XXV.

UNCLASSIFIED.

831. **Various Italian Authors.** Collection of 100
small portraits of various PERSONAGES.

Copper, Wood and Canvas. Different sizes.

SUPPLEMENTARY LIST

DUTCH AND FLEMISH SCHOOLS.

832. **Antonio del Moro** (1512-1581). **ST. CECILIA**
AND **ST. CLARE**. Two half figures.

Canvas 1.17 \times 0.87.

833. **Flemish School** (Modern). **ST. CECILIA**.

Canvas 0.60 \times 0.52.

ITALIAN SCHOOLS.

834. **Scipione Gaetano** (1550-1588) (Neapolitan).
Portrait of an unknown PERSONAGE.
Canvas 0.93 × 0.75.
835. *Author Unknown* (Epoch of **Giotto**) (Florentine).
Triptich representing the VIRGIN AND SEVERAL
SAINTS.
Wood 3.77 × 2.34.
836. *Author Unknown* (14th or 15th century) (Florentine).
Triptich representing the VIRGIN AND SEVERAL
SAINTS.
Wood 2.62 × 2.33.
837. *Author Unknown* (16th century) (Bologna). Land-
scape with FIGURES.
Canvas 0.51 × 0.73.
838. *Author Unknown* (16th century) (Venice). FOSDE-
MONA AND THE PEARL.
Canvas 0.58 × 0.67.
839. **Giulio Romano** (1499-1546) (Bologna). BATTLE
OF CONSTANTINE.
Copper 0.20 × 0.29.
840. **Cagnacci** (1601-1681) (Bologna). LUCREZIA.
Canvas 0.90 × 0.66.
841. **Giulio Romano** (1499-1546) (Bologna). THE
APOCALYPSE.
Wood 0.84 × 0.66.

842. **Guido Reni** (1575-1642) (Bologna). THE VIRGIN AND CHILD.

Copper 0.24 × 0.19.

843. **School of Parma** (About 1500). THE CIRCUMCISION.

Wood 0.67 × 0.42.

844. **School of Bologna** (About 1550). THE HOLY FAMILY.

Copper 0.28 × 0.21

845. **Benozzo Gozzoli** (1424) (Florentine). THE VIRGIN CROWNED BY SAINTS.

Wood 0.63 × 0.42.

846. **Ghirlandajo** (1458-1499) (Florentine). THE VIRGIN, CHILD AND ST. JOHN.

Wood 0.67 × 0.31.

847. *Author Unknown* (Epoch. 1200). THE VIRGIN AND CHILD, wonderfully done in pastine.

Size 0.79 × 0.48.

848. *Author Unknown* (Epoch 1300). THE VIRGIN beautifully done in wax.

Size 0.21 × 0.16.

849. **Leonardo da Vinci** (1452-1519) (Lombardy). CHRIST.

Wood 0.63 × 0.48.

850. **Mantegna** (1430-1506) (Venice). THE MANGER CRADLE.

Wood 0.51 × 0.41.

FRENCH AND GERMAN SCHOOLS.

851. **French School** (Early 17th century). Portrait of
a QUEEN.

Canvas 0.60 x 0.52.

852. **Louis Jacques David** (1748-1825) (French).
Portrait (Chef d'œuvre).

Canvas 0.49 x 0.47.

853. **Holbein** (1460-1524) (German). THE HOLY FAMILY
with devout persons.

Copper 0.22 x 0.17.

SPANISH SCHOOL.

854. **Murillo** (1618-1682). THE GUARDIAN ANGEL.

Wood 0.23 \times 0.17.

855. **Velasquez** (1599-1660). THE MONK'S LAST MASS.

Copper 0.16 \times 0.43

856. **Velasquez** (1599-1660). THE MONK'S DEATH.

Copper 0.16 and half \times 0.23 and half.

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SECOND PART

ANTIQUITIES.

MINIATURES.

ETRUSCAN GOLD ORNAMENTS. — TERRA-COTTA. — BRONZES &c.

ANCIENT UTENSILS &c. FOUND IN EXCAVATIONS.

MEDIEVAL OBJECTS, ANCIENT COINS,

TAPESTRIES, FAIENCES,

&c. &c. &c.



ANTIQUITIES FOUND IN EXCAVATIONS.

1. **Head of Caesar Augustus, in bronze, a little larger than life size.** — The work is done with great skill, and is probably contemporary with the Emperor himself. It belonged to a bust or a statue.

It is placed on a base of black bardil and this stands on a column of *verde antico* with capitol and base also of antique bardil.

Height 1.66.

2. **Bronze Bust of a Roman Personage of the 1st century, nearly life size.** — The eyes are of silver, but the bust has suffered from being buried in the ruins in which it was found. This has made it difficult to be recognized but it appears to have been a portrait bust of Caligula.
3. **Small statue in bronze representing Mercury.** — The messenger of the gods is represented as usual naked, having the clamys fastened on the left arm. He seems to clasp with his right arm,

the caduces, of which traces remain close to the hand. He wears the usual helmet with wings, the distinctive mark of this divinity.

Height 0.30.

4. **Jupiter.** — Small statue in gilt bronze wanting part of the left leg, and the two fore-arms.

Height 0.20.

5. **Paris with the Apple.** — Small statue in bronze. The hero who perhaps is seated on a rock, wears the clamys buckled to the right shoulder, with the strap wound round the left arm. The eyes are made of enamel. The lower part of the left leg, the right foot, and the right arm are restorations. The work is Greek and of much importance. It is placed on a piece of antique marble, and the whole rests on a column of *rosso antico*.

One hundred thousand francs have been offered for this statue, and refused.

Height 1.15.

6. **Half of a horse's head in bronze gilt, natural size, which has evidently been part of an equestrian statue (in a frame).** — The horse was harnessed and in the two rosettes of the head stall are two small busts, one of a warrior, and the other of a veiled female.

A short sword and dagger both of bronze, which belonged to the figure represented on horseback, are placed in the same frame.

7. **Small bronze statue representing Female Divinity, draped and holding the *patera* in the right hand.**

Height 0.18.

8. **Small statuette of Diana in bronze.** — The goddess has the quiver behind her shoulders from which she is taking an arrow.

Height 0.11.

9. **Small statuette of a Female Divinity in bronze.** — Like No. 7, she has the *patera* too, only she holds it in her left hand.

Height 0.09.

10. **Hercules with the Lion's-skin on his head.** — Small bronze statuette. The skin falls in folds over the left arm.

Height 0.11.

11. **Hercules with the right arm raised.** — Small bronze statuette. From the left arm falls an ample lion's-skin with the head and paws.

The style of this work is so antique that it might almost be taken for Etruscan. It belongs however to the Roman period.

Height 0.16.

12. 12 *bis*. **Two grand candelabra in bronze rising from fluted stands which rest each on three lion's paws.** — The cylindrical trunk of No. 12 is furrowed with vertical fluting, and finished above like the capitol of an Ionic column, with flutings between which is placed a monstrous-looking mask with beard and wings. Between the side flutings are two serpents entwined in high relief, which at parts are detached in form of handles.

The socket of the candelabra rises above the capitol in form of a vase engraved with ivy leaves.

Height 1.57.

No. 12 *bis* resembles No. 12 in every particular, except that the stand from which it rises is embossed instead of fluted.

Height 1.65.

13. **Another bronze candelabra.** — This is smaller and simpler than Nos. 12 or 12 *bis*. It rises also from a stand resting on three lion's paws.

Height 1.15.

14. **Bronze table.** — This is rectangular in form and finished above by a triangle. A small bronze bust is fitted in the triangular part, which can be removed at pleasure.

This bust represents a person with a beard of the mode adopted during the third century A.D. The workmanship is very elegant.

On the table or tablet is engraved a long description in Latin, containing a certificate of patronage granted by the corporation of the blacksmiths of Bolsena, to a matron called *Ancaria Luperca* wife of Liberius Gallus in the year 224 A.D. According to the custom of the Ancients, this epigraph was affixed to the walls of the same house, in which the person so honoured, lived. The bust in the triangle must have been that of the husband. The table was found in Bolsena some years ago, among the ruins of an ancient dwelling house.

The following is a translation of the epigraph:

"Appius Claudius Julius and Lucius Bruzcius Crispinus being Consuls for the second time (in the year 224)."

"The day being January 22nd.

"In the Hall of Assembly of the College of Blacksmiths, of the City of Bolsena, the said College being

called together by Titus Lossius Ilarius, and by Centennius Onesimus who spoke the following words: — With what great love Liberius Gallus has intended to act towards our College, is shown by the benefits he has bestowed on us. And for this reason we propose to nominate as patron of our College *Ancaria Luperca*, his wife, daughter of the late Ancarius Celerius whose children have always honoured their name, and to show our appreciation of their goodness and morality. And we propose further to erect a bronze statue, in the Assembly Hall of our College beside that of her husband Liberius Gallus."

"To this proposition the unanimous response of our companions was given thus:

"Justly and with good reason our leaders have proposed *Ancaria Luperca* as patroness, an honourable matron, of unblemished life, and in honour also of her husband Liberius Gallus patron of our College, and in memory of Ancarius Celerius her father. It is right also to erect a bronze statue to her, near that of her husband Liberius Gallus in order to manifest to every one her goodness to us, and our gratitude to her.

"It was also decided to affix the decree of patronage to the house of the said *Ancaria Luperca*."

This slab is of great importance as showing something of the ancient epigraphs, and aiding in the study of the customs of ancient corporations.

15. **Cinerary vase with lid sculptured with leaves.** — The handles are formed by serpents intertwined. On the surface of the vase are the ordinary figures representing the worship of Dionysius. Some small winged genii of Bacchus are also

portrayed on this vase, and a hermes of Bearded Bacchus.

Height with lid 0.34.

16. **Three small cistas in bronze.**
17. **Three fragments** of the foot of a vase, in which the Vestals preserved the sacred fire.
18. **The point of a Shield.**
19. **A small Key.**
20. **Small boumaire**, or vase with wide opening, in terra cotta with reddish ornaments on a yellow ground.
21. **Socket of a candelabrum.**
22. **Ventrière of a cuirass.**
23. **Three fibules** or clasp pins, for holding the clamys on the figure.
24. **Two Strigili** or scrapers with which wrestlers or other combattants removed the perspiration from their limbs.
25. **Silver Chains for candelabra.**
26. **Small vase** with handle and cup.
27. **Handle of a candelabra.**
28. **Two large fibuli** or clasp pins.
29. **Fibule** larger than No. 28.
30. *30 bis.* **Fragments of fibule** and other things.

31. **Small fibule.**
32. **Right arm** of a small statue in bronze.
33. **Right fore arm** larger than No. 32.
34. **Bone pencil for writing.**
35. **Five small bronze writing effacers.**
36. **Box containing eight baumaires in glass.**
37. **Small boat in terra cotta**, evidently a votive offering.
38. **The upper part of a Roman Ensign with the bust of Rome in relief.** On the other side may be seen, also in relief, the cipher XVII, indicating perhaps the number of the legion to which this particular ensign belonged.
- 39*a* and 39*b*. **Two fragments of a head.**
40. **Three clepées with holes** perhaps for the purpose of sewing them on stuff.
41. **Wheel of a small votive chariot.**
42. **Small female statuette draped and seated**, most probably the handle of a *cista*.
43. **Small male statuette, naked**, probably the handle of a *cista*.
44. **Small statue of Hercules.**
45. **A fibula and two rings in box.**
46. **Two small fibule in a box.**

- 47. **Various ornaments** of a bronze vase.
- 48. A *Cuyère*.
- 49. **Left arm of a small figure** representing **Bacchus** holding a **panther**.
- 50. **Small head of Juno**.
- 51. **Small statue of Jupiter** holding the thunderbolts, probably the handle of a *cista*.
- 52. **Small genius with wings**.
- 53. A *Strigil*.
- 54. A *Cuyère*.
- 55. **Several stilettoes**.
- 55 bis. **Seven small effacing pencils**, and eight instruments for ladies work.
- 56. A small *cista*.
- 57. **Part of a lamp**, with a little oak tree for stand.
- 58. 59. **Two buckles**.
- 60. **Round mirror with handle**. On the surface of the mirror three nude figures probably argonauts are rudely scratched.
- 61. **Mirror resembling No. 60**, but the figures here represent a warrior putting on his armour to set out with a friend who awaits him.
- 62. **Upper part of a hanging lamp**, in form like a pyramid. (Medioeval).

63. **Medioeval armoury in bronze.** The reliefs represent the Castle of the Fara. Below is the following inscription: "*Castrum Fare Dabrille*" (Century XIII).
64. **Bone stiletto** surmounted with a little head.
65. **Bone handle**, probably belonging to a knife.
66. **Small bone spoon.**
67. **Small bronze *pincettes*.**
-

VASES, &C.

These vases are chiefly Etruscan or Greek with some of the early Roman period, and have all been found in excavations at Pompei, Capua, Rome and elsewhere among the ancient ruins abounding in Italy. The words *Anfora*, *Kylix*, *Lekitos*, *Stamnos*, *Kélébé*, *Patara*, and *Litula* to be found in the following list refer to the particular shape of the vase which was thus called by the Ancients.

68. **Stamnos with yellow figures** on a black ground representing Dionysius with Tirsia, a Faun and a Bacchante.
69. **Cinerary vase in glass** with two handles and a lid.
70. **Kélébé in bronze.**
71. **Stamnos with yellow figures** on a black ground. A winged genius is seated between a Bacchante and another figure also seated. On the left is a woman with a capselle in her hand, and Mercury with the caduces.
72. **Head of Ariadne crowned with leaves.** This is in marble and is of Greek workmanship. The base is made of black porphyry.

73. **Head (in marble) of Venus with the strophium.**
This is also Greek.
74. 75. **Two goats heads in marble,** which were
originally part of a trapezophorus.
76. **Cinerary urn in marble** in the form of a
mortar with reliefs representing Tritons and Hippo-
campes struggling. This urn has been very much
restored.
77. **Beautiful fragment of a bearded Bacchus,**
from the Barberini collection.
78. **Bronze bowl with two handles.**
79. **Bronze cup with lid.**
80. **Lekitos in terra cotta with black figures**
on a yellow ground, representing the leave
taking of two warriors.
81. **Vase resembling No. 80** with four black figures
on a yellow ground.
82. **Crucifix in metal.** This is a work of the
12th century and represents Christ with the crown
of thorns, nailed to the cross. At the extremities
are the four Evangelists. In the lower part the
Saviour is represented in bold relief, blessing the
Gospel of the Evangelists.
83. **Foot of a candelabrum** on three horse's feet
on which are three cocks. A lion is climbing the
column.
84. **Large patera in bronze** with two handles.
85. **Kélébé in bronze.**

86. **Small terra cotta vase** with base in the form of a female head.
87. **Small pitcher in terra cotta** varnished, with little yellow figures on the neck.
88. **Terra cotta vase** in form of a dove, painted yellow, with red wings.
89. **Small anfora in terra cotta** with yellow figures on a black ground, in the style called *Magna Greca*. On the back is a female seated on a panther, and on the other side, a genius with wings.
90. **Small perfume vase** with yellow leaves on a black ground.
91. **Small vase** in form like a *Kylix* with a lid decorated with yellow lines on a black ground.
92. **Small vase** in form like a *Stamnos* with two female heads painted in yellow on a black ground.
93. **Small Kylix in bronze.**
94. **Little bronze flagon**, cylindrical form, to hold hot water.
95. **Small bronze vase** with handle.
96. **Bronze Kylix.**
97. **Kélébé in terra cotta** with white, red, and black figures on a yellow ground. Dionysius accompanied by two fauns and a Bacchante. (Archaic in style).
98. **Bronze Kélébé** with handle in form of a lion's skin.

99. **Crucifix** in gilt metal. Twelfth century.
100. **Small bronze vase** with handle.
101. **Small bronze bucket**, the handle of which contains traces of coloured substances.
102. **Small flagon** like No. 94.
103. **Bronze Kylix**.
104. **Large patera** on three lion's paws, with hanging rings.
105. **Small Kylix**.
106. **Small vase**.
107. **Small Kélébé** with black and red figures on a yellow ground. Two warriors and two female figures.
108. **Kylix** with wrestlers.
109. **Kylix** somewhat larger than No. 108, with black figures on a yellow ground. On the outside are three bacchanalian figures in different positions, and on the inside is Dionysius with a cornucopia.
110. **Small Lekitos** in terra cotta with black figures on a yellow ground. In the lower zone are three dancing fauns; on the upper part is a panther between two Dionysian figures.
111. **Kélébé in bronze**.
112. **Grand Kylix** in bronze with handles twisted above.

- 113. **Bronze Stamnos** with lid finishing in form of a dog.
- 114. **Stamnos** like No. 113. On the lid is a figure naked to the knee. Style Archaic.
- 115. **Stamnos** like No. 113. On the lid is a dog.
- 116. **Broad patera in bronze.** Inside is a bronze band for a cuirass.
- 117. **Bronze Stamnos.** On the cover is a cock.
- 118. **Litula in bronze,** with a turned handle.
- 119. **Stamnos in bronze** without a cover.
- 120. **Stamnos in bronze.** On the cover is a cock.
- 121. **Stamnos** larger than any of the foregoing. On the cover is a figure of Hercules with the lion's skin on his arm.
- 122. **Stamnos.** On the cover is a naked small female figure.
- 123. **Stamnos.** On the cover is a cock fight.
- 124. **Stamnos.** On the cover is a cat.
- 125. **Small marble head** resembling Augustus.
- 126. **Marble head** resembling Juno.
- 127. **Small marble head.** Probably one of the Muses.
- 128. **Small head of Greek warrior,** bearded and with helmet.

129. **Small head of a Bacchante**, crowned with leaves.
130. **Bust of the Virgin**, in marble.
131. **Madonna with the Infant Jesus**. Bas relief in bronze, **School of Donatello**.
132. **Large bronze vase** with the Medici arms, and the date 1648.
133. **Armonial Device** belonging to an ancient Medioeval door, in bronze.
134. **A Pietà with the Magdalen**, two pious women, Nicodemus and Joseph of Arimathea. Sculpture in wood of the *Cinquecento* period.
135. **Sculpture in wood**, representing the **Annunciation**, the **Nativity**, the **Epiphany**, the **Presentation in the Temple**, the **Crucifixion**, the **Resurrection** and the **Ascension of Jesus**. Also the **Incarnation of the Virgin**. This is a very rare piece of the 14th century.
136. **Large silver Lamp** with four beaks, weighing eighty-four ounces. It belongs to a good epoch and is in perfect preservation.
137. 138. **Two large Abruzzi vases** (Faience), with lid and pine cone, ornamented with fruits, and having two medallions. On the first vase (No. 137) is a boar hunt on one side, and a stag hunt on the other. On vase No. 138 is a bear hunt on one side, and four warriors on the other.

139. **Large Abruzzi vase** (Faience) with handles. On one side are represented Neptune and sea deities, and on the other side three children playing. The handles are finished in the form of heads.
140. **Blue Faience plate**, with two subjects; one representing a warrior, and the other a woman, and two genii.
141. **Faience plate with feet** (*Fabric la Grue*) with floral decorations. In the centre is a figure of St. Emidius, Bishop and Martyr, and an Angel bearing the Martyr's palm.
142. **Oval Japanese plate** with *creux à la barbier*.
143. **Virgin and Child** (in Faience) varnished, placed in a wooden niche covered with black varnish and lined with dark blue velvet.
- Height 0.74.
144. 145. **Two vases** (Faience) with lid and handle in form of a dog. Colour blue.
146. **Bust of the Virgin** painted *au naturel*.
147. **Plate** (Faience) with ornamented border. In the centre are armorial bearings surmounted by a cardinal's hat. The plate is placed in a carved wooden frame.
148. 149. **Two bronze Japanese vases** ornamented with silver work in bas relief representing flowers, some of which are in galvanized gold. The stands are in wood decorated with mother of pearl.

150. **Large clock** of German manufacture, with bell and various indicators marking the hours, quarter hours, months, weeks, moon's phases, minutes, &c. Author Martin Poller of Vienna.
151. **Clock** in *boull'œil de bœuf* with bell. Sixteenth century.
152. **Clock** in *boull'œil de bœuf* with corresponding console ornamented with rich gilt bronze and the following figures: *Fame* on the summit, and allegorical figure with a swan at the base. Sixteenth century.
153. 154. **Two cantonnières** exactly the same in *boull'œil de bœuf* ornamented with gilt bronze and tortoise shell.
155. **Large casket** in walnut wood with base, and twisted columns. It is surmounted with a cupola and statues. On the top is a temple.
Height 2.34. Breadth 1.27.
156. **Bacchus** on a donkey with **Silenus** and **Bacchante**. Group in Dresden china.
157. **Jupiter** transformed into a bull, with **Venus** and two nymphs. Group in Dresden china.
158. **Large clock** marking the hours and quarter hours. It is ornamented with bronzes having a quadrant in silver on a back ground of gold and further decorated with chiselled work. There are also four Angel's heads, and St. Martin on horseback.

159. **Small coffer** in pastillage ornamented at the sides with four demi-busts of learned doctors. On the cover is a figure entirely covered with a cloth, and at the four corners are the armorial bearings of the family to whom the coffer belonged. It is also fitted with a lock.
160. **Small coffer** in pastillage with decorations and small coloured and gold figures. The lid is ornamented in the same way and is surmounted with a flame in pastillage gilt.
161. **Small statue** of the **Conception** in gilt bronze.
162. **Chest** in pear tree wood varnished to represent ebony, and ornamented with rare stones at the sides, as also the three drawers. There are eleven drawers in the interior.
163. **Little wood coffer** veneered in two colours, and with richly wrought lock of the epoch.
164. 165. **Two lions** in carved walnut beautifully done, and partly gilt. (Modern).
166. **Large clock** in gilt bronze with a figure of *Time*, and with allegorical signs of Egypt and Rome. The pedestal is in marble.
167. 168. **Two candelabra** with six *bees*. Each candelabrum has a figure, the one representing Geography, the other History.
169. **Large chest** 1.68 high by 0.86 wide, having bas reliefs of the **Rape of the Sabines** on three sides, and the base ornamented with festoons and lions' heads.

170. **Large chest** of the *Cinquecento* decorated with carved work, and Medioeval armorial bearings, supported by two sphinxes. The carved feet represent children's heads.
171. **Large chest** of the *Cinquecento* with carved work of the epoch. In the centre are armorial bearings, a lion and three lilies. The bases are formed by lions' paws.
172. **Large chest** of the 17th century with carved work representing lions supporting armorial bearings. The bases are formed by lions' paws.
173. **Large chest** with gilt cornices. The feet are formed by lions' paws.
174. **Large casket** with carvings in bas relief. In the centre are armorial bearings and the feet are formed by lions' paws.
175. **Casket** wanting feet, but with cornices.
176. **Large chest** with raised cover, and with carved work. Armorial bearings of the Naldi family of Faenza, now extinct. Feet, lions' paws.
Height 0.80. Length 1.72.
177. 178. 179. 180. 181. 182. **Six large chests** all decorated differently. Some have raised lids; some have carved work in bas relief, and others have cornices. All have feet formed like lions' paws, and all have the same armorial bearings, namely a lion erect on the waves of the sea, and surmounted by a helmet. Each casket is 1.57 long by 0.57 high. Epoch 17th century.

183. **Large chest** with reliefs on the lid and decorated with carving in bas relief. The arms of the family occupy the centre and represent an owl with the claws resting on the waves of the sea. Feet, lions' paws.
184. 185. **Two large chests** with cornices and carved work in bas relief.
186. **Large chests** with raised cover, and ornamented with carvings in bas relief and with the family arms.
187. **Large chest** carved in bas relief representing several figures and a horse drawing a chariot.
188. **Chest** with cornices and a female figure. The feet are formed like horses' feet.
189. **Chest** with carvings in bas relief, and with the armorial bearings of the family in the centre; three cypresses surmounted by a star. Feet, lions' paws.
190. **Large chest** with cornices and carvings in bas relief. Also a lock of the epoch, and feet in form of lions' paws. In the centre is a mask.
191. **Large chest** with carvings in bas relief and with masks.
All these chests belong to the early 17th century.
192. **Chest of Drawers** curved with two drawers, ornamented with bronze and inlaid with Scotch work. Epoch 17th century.
193. **Chest of Drawers** resembling No. 192, and of the same epoch.

194. **Chest of Drawers** resembling 192, and inlaid with walnut root.
195. **Consol with table** in *vert de France* ornamented with sphinxes and flowers, little masks, and basket of flowers in *alto rilievo* at the base. Epoch of the *Cinquecento*.
196. **Consol with table** in antique bardil ornamented with bronze, festoons and basket of flowers. Epoch of the 17th century.
197. 198. **Two sofas à la Louis XIV**, one of which is covered with stuff of the epoch.
199. **Sofa** of the 16th century with feet in form of lions heads and paws. It is decorated with gilt bronzes, and covered with horse hair cloth of the epoch. Four chairs inlaid and covered like the sofa. Two armchairs of the same epoch, and covered with different stuffs.
200. **Bureau in walnut** and inlaid with ivory of the 16th century.
201. **Crucifix in ivory** with inscription and skull. Work of the epoch of **Raphael**.
Height 0.19.
202. **Bureau in walnut** with three drawers. Inlaid, and decorated with bronzes.
203. **Bureau** in form of a *secrétaire*, in walnut and with three drawers. Inlaid, and ornamented with bronzes.
204. **Eight armchairs** of the 16th century, in a good state of preservation. They have each got the Torlonia arms.

205. **Four small armchairs** of the *Cinquecento*, are entirely in walnut.
206. **Two sofas and six armchairs** in walnut with arms. Covered in antique silk, and velvet.
207. **Ten armchairs** in antique red damask.
208. **Large chest** of the 17th century with lid and super-lid, carved. On the front are armorial bearings in a circle, supported by two sea horses.
209. 210. **Two Chests of Drawers à bureau** with three drawers each. Both inlaid.
211. 212. **Two large plates of Neapolitan china** with subjects representing rural festivals, and done in colours and gold. Each plate is in a handsome wooden frame.
213. **Large plate of Neapolitan china.** The subject represented is Ulysses on the island of Calypsus. The border is ornamented with foliage, and richly gilt. It is in a black sagome frame.
214. 215. **Two carved armchairs** of the *Cinquecento*, covered in dressed leather.
216. **Round table**, diameter 0.94, formed of precious marbles of different kinds. In the centre is a chess board done in *giallo* and *nero antico*. In the four spaces between the circumference and the chess board are four oval vignettes in mosaic, representing St. Peter's Rome, the Colosseum, the Pantheon, and the Roman Forum.
217. **Oval cup** in *rosso antico*, with stem and boss in *verde antico*.

218. **Modern bust of the Virgin** in Carrara marble, covered with a cloth embroidered with stars. The little column on which the bust stands has a cornice, and is in *verde antico*.
219. **Bureau in walnut.** Epoch the *Cinquecento*.
220. **Bureau in walnut,** with three drawers, and inlaid.
221. **Bureau.** Epoch the *Cinquecento*.
222. **Four carved stools in walnut.**
223. **Four armchairs** in painted wood. Epoch the 16th century.
224. **Small Chest of Drawers** with two drawers. It is ornamented with bronze and sagome.
225. **A Virgin in ivory,** standing on a half moon, having for base a foot in curved work also in ivory, *work of the epoch of Giotto*.

Height 0.26.

MINIATURES.

226. **St. John Baptist** preaching in the wilderness,
by **Breughel**.

Parchment 0.13 × 0.20.

227. **Presentation in the Temple.**

Parchment 0.23 × 0.30.

228. **The Assumption of the Virgin**, with a Glory
of Angels. This is a most wonderful production
of the 15th century.

Parchment 0.15 × 0.22.

229. **The Return from the Hunt.**

Ivory 0.10 × 0.13.

230. Portrait of a **King** in Armour.

Ivory. Oval form 0.08.

231. **Painting.**

Ivory 0.10 × 0.08.

232. Portrait of a **Woman**.

Ivory. Oval form 0.09.

233. **A Battle.**

Ivory 0.07 × 0.10.

234. **Combat between Wild beasts.**
Ivory 0.08 x 0.08.
235. **Return from the Chase.**
Ivory 0.08 x 0.08.
236. **Stag Hunt.**
Parchment 0.08 0.11.
237. **Holy Family.**
Ivory 0.07 x 0.07.
238. **Portrait of a Woman with a mask.**
Ivory 0.06 x 0.07.
239. **Portrait of a Woman in costume of the Empire.**
Ivory. Oval form 0.07.
240. **The Fortune teller.**
Ivory 0.08 x 0.06.
241. **Portrait of a Woman in the costume of the Empire.**
Round form 0.08.
242. **Portrait of a Man in the costume of the Empire.**
Companion miniature to No. 16.
Round form 0.08.
243. **A Woman with Fowls.** English miniature.
Ivory. Round 0.07.
244. **A Woman.** Epoch of the Empire.
Ivory. Oval form 0.08.
245. **A Woman in costume of the Empire.**
Ivory 0.09 x 0.07.

246. A **Woman** in costume of the Directory.
Ivory. Round form 0.06.
247. A **Woman** in costume of the Directory.
Ivory. Oval form 0.08.
248. A **Woman** in costume of the Empire.
Ivory. Round form 0.08.
249. A **Woman**.
Ivory. Oval form 0.05.
250. A **Woman** of the epoch of Louis XV.
Ivory. Round form 0.06.
251. A **Woman** in costume of the Directory.
Ivory. Oval form 0.07.
252. A **Woman** in costume of the Directory.
Ivory. Oval form 0.07.
253. **The Family of Ferdinand I, of Naples.** Four
miniatures on ivory.
Oval form 0.05.
254. Portrait of **Catherine** of Russia.
Ivory. Oval form 0.04 and half.
255. A **Man** in costume of the Directory.
Ivory. Oval form 0.06.
256. A **Woman** in Louis XV costume.
Ivory. Oval form 0.07.
257. A **Woman** in Louis XV costume.
Ivory. Oval form 0.05.

258. A **Man** in costume of the Directory.
Ivory Oval form 0.06.
259. Portrait of a **Woman**.
Ivory. Oval form 0.03.
260. **Missal of the Blessed Virgin**, with twenty-eight miniatures by **Leonard Von Laymin** 1423-1451.
0.14.
261. **Miniature** representing an **Allegory of Pius VII**.
-

VARIOUS OBJECTS.

262. **Mosaic.** Very beautiful Landscape with figures.
Signed **G. Salandre.**

0.13 x 0.15.

263. **Mosaic.** Paper weight with flowers.

0.12 x 0.17.

264. **Mosaic.** Paper weight in *nero antico*, with flowers.

0.08 x 0.12.

265. **Mosaic.** Little Dog in enamelled gold frame.

Round form 0.08.

266. **Enamelled Box,** with Landscape and flowers.

0.06 x 0.08.

267. **Enamel** representing the **Prayers of the Poor.**
Signed A. C. MDCCLXXV.

Oval form 0.08.

268. **Cameo** representing a **Satyr.**

Oval form 0.03.

269. **Cameo** representing an **Amorino with Dog.**
Set in gold.

Oval form 0.04.

270. **Round Gold Box** with a collection of one-hundred eighteen gems and hard stones.

Diam. 0.07.

271. **Ivory statuette** representing **St. John**. On the base is portrayed a sheepfold.

Height 0.24.

272. **Ivory bas relief** (oval form) representing the **Holy Family**, and adorned with coral and mother of pearl.

Diam. 0.11.

BRONZES, TERRACOTTA
AND GOLD OBJECTS FOUND IN EXCAVATIONS.

273. **Case** containing the following objects in gold:
Gold enamelled necklace with amber beads.
Smaller necklace with beads of various forms.
A pair of earrings.
Fragment of an earring representing a boy.
Ring with engraved stone.
Ring with stone and inscription.
Clasp with head of animal.
Clasp beautifully wrought.
Two rings with fillets.
274. **Gold Medaillon** with different figures. Early Roman period.
 Diam. 0.08.
275. **Bronze Cista** with cover with representations of Greek and Etruscan Mythology, and battles. Inside are ancient toilet articles, viz: comb, looking glass, gold earrings, vases for pomade and balms, enamelled tear-bottle, &c. All exceedingly rare and beautiful.
 Height of chest on *Cista* 0.60.
276. **Another Cista** entirely *graffila* as No. 48 and on the cover a group of two figures.
277. **Another Cista** like No. 49.

- 278. **Cista** like No. 49.
- 279. **Cista** like No. 49.
- 280. **Wooden lid** covered with leather, having a bronze handle representing two gladiators. Evidently an object of the 1st or 2nd century.
- 281. **Very beautiful trophy** in painted terra cotta, representing *bighe* and several figures. Most precious object of ancient Greek art.
- 282. **Case** containing three small vases in terra cotta, with traces of gilding still remaining. These vases were found with No. 54.
- 283. **Terra cotta bust of Sabina**, with necklace and earrings painted and gilt.
- 284. **Several fragments** of various figures wrought in bone.
- 285. **Bronze Lance.**
- 286. **Five bronze strigili.**
- 287. **Seven bronze fibule** of various forms.
- 288. **Very beautiful cassetta** of the Longobard epoch, in bronze, with representations of figures and animals.
- 289. **Greek silver coin** of the period of Alexander the Great.
- 290. **Bronze ring** with *graffiti*.
- 291. **Small glass vase** with a beautiful rainbow.

292. **Fragment** of glass vase with rainbow.
293. **Various fragments** of glass.
294. **Eight fragments** in bronze.
295. **Cameo in glass** with beautiful rainbow, and half bust figure of a Woman.
296. **Small bronze figure** wanting the feet.
297. **Two small vases** in terra cotta, one of which is figured.
298. **Small figure of Venus** in bronze, wanting the feet.
299. **Small bronze bust** representing Mars.
300. **Small bronze female bust.**
301. **Fragments in lead.**
302. **Bronze Cithern.**
303. **Bronze Balance.**
304. **Two Centurone buckles.**
305. **Case** containing a very fine Cameo in *pietra dura*, representing a philosopher. This originally belonged to the belt of a Roman General. Also a Scarabeus with the figure of a Warrior.
306. **Fine bronze Helmet.** Roman epoch.
307. **Large bronze shield.** Roman epoch.
308. **Bronze bust**, life size, representing an Emperor, probably Galba, with silver eyes.

- 309. **Group in Tanacra terra cotta** representing a **Combat between Centaurs**.
- 310. **Large cinerary urn** in bronze.
- 311. **Companion urn** of No. 83.
- 312. **Beautiful Greek vase** in terra cotta with a representation of **Amorini**, and traces of painting and gilding.
- 313. **Bronze member**, belonging a statue.
- 314. **Bronze bust** life size, representing an **Emperor**.
- 315. **Large lapidary slab** in bronze with beautiful frame also in bronze finely chiselled. The following inscription is on the slab:

L(ucio) CORNELIO L(ucii) F(ilio) GAL(eria) PVSIONI III
 VIR(o) VIAR(um) CVRANDAR(um) TR(ibuno) MIL(itum)
 LEG(ionis) XIII GEMINAE QVAESTORI TR(ibuno) PLEbis)
 PR(aetori) LEGAT(o) AVGVSTI LEG(ionis) XVI M(arcus)
 VIBRIVS MARCELLVS LEG(ionis) XVI.

The capital letters only are on the slab. The letters in brackets are given here to complete the sense, and are according to the famous Archaeologist Comm. De Rossi of the Palatine Hill, Rome. Epoch first century of the Roman Empire.

- 316. **Bronze vase** much restored with cover.
- 317. **Large bronze vase**, partly broken.
- 318. **Bronze vase**, partly broken.
- 319. **Bronze utensils** broken, with handle.
- 320. **Bronze Cup**.
- 321. **Five bronze utensils**, partly broken.

- 322. **Twenty-six bronze fragments**, found in excavations in Pompei.
- 323. **Bronze balance.**
- 324. **Fragments in bronze**, chiselled.
- 325. **Etruscan vase** in black terra cotta, with animals *a rilievo*.
- 326. **Etruscan vase** in black terra cotta, with figures and animals *a rilievo*.
- 327. **Large vase** in black terra cotta with *graffito* and masked figures. On the cover is a wood pigeon.
- 328. **Vase in terra cotta.**
- 329. **Vase in terra cotta** with two handles.
- 330. **Vase in terra cotta** with two handles.
- 331. **Urn in terra cotta.**
- 332. **Urn in terra cotta.**
- 333. **Cup in black terra cotta.** In the centre is a female bust *a rilievo*.
- 334. **Cup in black terra cotta.** In the centre is a female *a rilievo*.
- 335. **Patera in terra cotta** with decorations on the rim, and a figure in the centre.
- 336. **Patera in terra cotta** with decorations on the rim, and two figures in the centre.
- 337. **Patera in terra cotta** with decorations in the centre.

- 338. **Patera in terra cotta** with ornamental decorations. In the centre are goats.
- 339. **Patera in terra cotta** decorated with leaves and coloured figures.
- 340. **Patera in terra cotta** decorated with animals on the rim.
- 341. **Very large vase in terra cotta**, shaped like an urn with two handles. On the rim are represented animals.
- 342. **Beautiful Greek vase in terra cotta**, shaped like an urn, with two handles. In the centre are represented figures on a yellow ground.
- 343. **Large Etruscan vase in terra cotta**, shaped like an urn, with representations in the centre of black figures on a yellow ground.
- 344. **Very large Etruscan vase in terra cotta**, with two handles. There are figures in the centre.
- 345. **Large Etruscan vase in terra cotta**, with two handles. There are double representations on the vase.
- 346. **Large Etruscan vase in terra cotta**, with two handles. There is a rich representation of black figures on a yellow ground.
- 347. **Large vase in terra cotta**, with two handles, and richly decorated.
- 348. **Etruscan vase in terra cotta**, with two handles. Decorated with black figures on a yellow ground.

349. **Etruscan vase in terra cotta**, ornamented with figures.
350. **Vase in black terra cotta**, with three handles.
351. **Vase in black terra cotta**, with three handles and completely covered with ornamentation.
352. **Etruscan vase in terra cotta**, form original, with yellow figures on a black ground.
353. **Vase, bell shaped, in terra cotta**, with yellow figures on a black ground.
354. **Etruscan vase in terra cotta**, with double representation.
355. **Etruscan vase in terra cotta**, with figures in the centre.
356. **Large Etruscan vase**, in shape like an Urn with two handles, and having a double representation of figures, yellow on a black ground. Terra-cotta.
357. **Large Etruscan vase in terra cotta** with yellow figures in the centre on a black ground.
358. **Large Greek Urn shaped vase in terra cotta** with figures in the centre, and animals on the border.
359. **Large Etruscan vase in terra cotta** with two handles, and figures in the centre.
360. **Bell shaped Etruscan vase** with two handles, and double representation of figures.

- 361. **Etruscan vase** with two handles. In terra cotta and entirely covered with figures and ornamentation.
- 362. **Etruscan vase in terra cotta**; black ground with figures in the centre.
- 363. **Etruscan vase in terra cotta**, with two handles, and figures in the centre.
- 364. **Etruscan vase in terra cotta** with three handles, and figures in the centre.
- 365. **Etruscan vase in terra cotta**, with two handles, and entirely covered with figures and ornamentation.
- 366. **Etruscan vase** similar to No. 365.
- 367. **Etruscan vase in terra cotta** with three handles, and figures.
- 368. **Etruscan cup in terra cotta**, with handle and figures in the centre.
- 369. **Etruscan patera in terra cotta**, with two handles and figures in the centre and on the border.
- 370. **Etruscan vase in terra cotta**, with three handles, and several figures and horses.
- 371. **Greek vase in terra cotta**, in shape like an Urn, with double representation.
- 372. **Etruscan vase in terra cotta**, with two handles, and figures in the centre.
- 373. **Etruscan vase in terra cotta**, with three handles, and decorated with figures of horses in the centre.

- 374. **Ryton in terra cotta**, with representation of a goat's head. Border decorated with figures and various ornaments.
- 375. **Etruscan vase**, with two handles, and ornamentation on the sides.
- 376. **Large Etruscan patera in terra cotta** with masks and ornamentation.
- 377. **Vase** with two handles. Decorated with figures.
- 378. **Large glass cup**. Roman period.
- 379. (Glass case on table).
 - 20 Small lamps in terra cotta**, of the early Roman period. Several of them somewhat broken.
 - 29 Balsamic in terra cotta.**
 - 2 Cups in terra cotta.**
 - 2 Feet in terra cotta**, evidently belonging to a small statue.
 - 3 Pilette in terra cotta.**
 - 2 Cups.**
- 380. (Glass case on table).
 - 32 Fragment** of ancient glass-ware found in Pompei.
 - 7 Small pieces** of very rare, ancient mosaic pavements.
 - 6 Large teeth** of antediluvian animals.
 - Fragments** of a face representing the Sun. In very hard antique terra cotta, most probably Greek.
 - Small bronze statue of Abundance**; (antique).

Scarabeus with hieroglyphics.

Small Egyptian idol.

Box containing three old coins, one of which is of the pontificate of **Paul IV.**

Box containing two antique bronze ox-heads; animal's liver petrified, and a fragment of gilt antique bronze well preserved.

- 381. **Antifissa in terra cotta** with the figure of a Satyr.
- 382. **Venus in terra cotta**; the head wanting
- 383. **Medioeval pestal and mortar in bronze**, ornamented with reliefs. Epoch 1600.
- 384. **Medioeval pestal and mortar in bronze.** Epoch 1600.
- 385. **Medioeval pestal and mortar in bronze** with sphynx, armorial bearings and inscription. Epoch 1600.
- 386. **Medioeval pestal and mortar in bronze** with leaves and inscription. Epoch 1600.
- 387. **Medioeval pestal and mortar in bronze** with armorial bearings and initials. Epoch 1600.
- 388. **Metal Cross** of the *Cinquecento*, with Saints in relief.
- 389. **Large mortar in bronze** (Epoch 1600), with handles, and ornamented with figures, animals, coat-of-arms and inscriptions.
- 390. **Policromato** statue in wood representing the **Virgin and Child.**

Height 1 metre.

391. **Chandelier in bronze**, partly gilt, and supported by three figures. Epoch of the Empire.

Height 0.60.

392. **Bronze vase** gilt and supported by three children.

393. **Two Sevres vases** with candelabra in gilt bronze. The sockets for the candles are hidden in the clusters of lilies and leaves. Epoch Louis XV.

394. **Small box** in pastel ornamented with figures and blazonry of the epoch 1500.

395. **Obelisk** in red granite, with base of white marble and black granite.

Height 0.45.

396. **Three walnut stools**, carved. Epoch 1500.

397. **Richly carved and gilt consol**, with top of *Breccia Settebase*.

Size 1.50 x 0.85.

398. **Virgin and Child** in white majolica. School of Luca della Robbia.

Height 0.80.

399. **Two Angels** in white majolica, accompaniments of the **Virgin and Child** (No. 398). School of Luca della Robbia.

400. **Bas relief** in coloured majolica d'Urbino, representing the **Virgin and Child**.

401. **Splendid silver ornament for writing table** with inkstand, powder box, candle stick, match

box, etc., etc. in form of various animals and other figures. Adorned otherwise with gilt metal and six bas reliefs on the base representing the Creation of the World.

Height of the whole 0.65.

This is a very rare Medioeval work of Art, and once belonged to the Medicis family.

402. **Antique Roman Clock** (17th century), with walnut case, and ornamented with gilt metal work.
403. **English Clock** by **Richard Pickoner**, in painted case with music box, and striking the hours and quarter hours.
404. **Antique armchair in walnut** with seat and back covered with leather. Epoch Queen Anne.
405. **Two antique armchairs** with seat and back covered with damask. Epoch Queen Anne.
406. **Gilt bronze Clock** of the Empire, with a group representing the "**Oath of the Horatii**."
407. **Three antique chairs in black wood**, with seat and balustrade covered with green plush. Epoch Louis XIII.
408. **Fancy chair in carved walnut**, with seat covered with Cordova leather. Epoch Charles I (of England).
409. **Silver Medal** of the year 1692. Inscription: —
Reip. Genve. Dux. et Gubernatos. et rege eos. 1692.
410. **Beautiful set of drawing room furniture** in black wood inlaid with ivory, and consisting of table, sofa, six chairs and two *elagères*. Very rare and costly work.

164 BRONZES, TERRACOTTA, GOLD, FOUND IN EXCAVATIONS

411. **Virgin and Child.** Group in carved wood, German work of the 15th century.
412. **Two groups of Saints** in carved wood, accompagniements of No. 411.
413. **Richly carved and gilt Console**, style *barocco* Epoch Louis XIV. Top of *verde antico*.
414. **Six chairs** with seats and backs of Indian cane.
415. **Paper knife** in ebony inlaid with ivory, of rare workmanship.
416. **Old Coins** (53 in number).
417. **Antique bonnet pins for lady**, set with turquoises and rubies. (Four large and four small enamelled silver gilt pins for ladies' hair. Epoch 1600.
418. **Bronze (gilt) figure of the Saviour on the cross.**
One of **Benvenuto Cellini's** choicest works.
Size 0.21.
419. **St. Andrew in hard terra cotta** of the 15th century.
Height 0.22.
420. **Round box (small)** in Labrador marble set in nine carat gold.
421. **Small silver box** with chiselled groups and inscription. Epoch 1500.
422. **Bishop on horseback.** A rare equestrian statue (in lead) of the Lombard period (8th or 9th century), with Gothic inscription.
Size 0.59 × 0.49.

423. **Bronze swordsman** (nude). Magnificent figure by **Gian Bologna**.

Size 0.34.

424. **Twenty three missal leaves** of the 14th century, beautifully illuminated, and all well preserved.

425. 426. 427. 428. **Etruscan sarcophagus**: tops in terra cotta. Each has a female figure reclining at full length, two are decorated with wreaths of leaves, and all have finger rings. Respective lengths 1.98, 1.95, 1.82 and 2.05.

429. **Fragment** of a male figure, in terra cotta.

430. **Oriental dagger** richly chiselled and gilt. Haft in form of the letter *H*.

Length of dagger 0.22. Length of haft 0.19.

431. **Annunciation** in ivory, with brass frame gilt. A work of the *Cinquecento*.

Size of ivory 0.05 x 0.04.

432. **Three small miniatures** of the early eighteenth century.

433. **Antique piece of gold brocade** on purple silk.

Size 1.32 x 1.10.

434. **Set of Etruscan gold ornaments for a lady**, comprising two ear-rings in form like roses, one bracelet, two small plain rings for the ears, two collar ornaments and a large finger ring wanting the stone.

435. **Bronze key** with handle in form of cross.

436. **Fragments** of decoration of a candelabra (Pompeian).

437. **Small Fibule.**

438. **Various hard stones** which originally formed parts of the ornamentation of neck laces, rings, etc. Among these are some with the following inscriptions which doubtless belonged to signet rings:

1. **A warrior** on his knees.
2. **Trittoleme seated.**
3. **A cock.**
4. **Cupid in a chariot** drawn by two large he-goats.
5. **Mars and Venus** with the name of the owner of the gem.
6. **Four pieces** in form of snails, which evidently formed parts of a neck-lace.

439. **Thirteen rare ancient coins** of great value, arranged in chronological order, viz :

1. **Silver coin** of the Domitian gens.
2. **Silver coin** of the Consular epoch (without a name).
3. **Bronze coin** of Vespasian.
4. **Silver coin** of the reign of Trajan. On the reverse the Emperor is seated on a throne with the epigraph "**Regna Adsignata**," signifying the arrangement of the kingdoms, made by Trajan.
5. **Bronze coin** of the reign of Hadrian.
6. **Bronze coin** of Alexander Severus.
7. **Bronze coin** of Gordian.
8. **Bronze coin** of Gordian.
9. **Bronze coin** of Constantine.
10. **Bronze coin** of Constantine.
11. **Gold coin** of Justinian, of great value. On one side is the effigy of the Emperor, and on the reverse, the Genius of the Empire holding a globe

surmounted by the cross, in the left hand, with the epigraph "**Victoria Augustorum.**"

12. **Two Greek coins** posterior to Alexander the Great.

440. **Bronze** of the *Cinquecento*, representing the **Virgin and Child.**

Size 0.14 × 0.09.

441. **Bronze** of the *Cinquecento*, representing **St. John the Baptist.**

Size 0.18 × 0.14.

END OF THE SECOND PART.

THIRD PART

MARBLER.



MARBLES.

Sarcophagi: — In the month of January 1885, some workmen while engaged in clearing away the ground of the *Villa Bonaparte, Porta Salaria*, Rome, for the foundation of the buildings now covering the spot, and at a distance of ten metres from the street and a depth of eight metres from the surface, came across an ancient sepulchral chamber. In this chamber were discovered several magnificent marble sarcophagi, the sculpture of which evidently points to the *Antonine* period. From the fact of a sepulchral inscription belonging to the *Pisoni Frugi* being found at a short distance from the place it is supposed that these sarcophagi belonged to the descendants of that *gens*.

In the following month (February) another sepulchral chamber was discovered adjoining the first one, also containing marble sarcophagi of great value, in all ten in number, two of which were purchased by the Italian Government, and placed in the Museum of the *Termini*, in Rome, the other eight being bought by the proprietor of this Gallery and placed in a building close by. These

eight have been named as follows from the sculpture upon them :

- I. Sarcophagus of the Birth of Bacchus.
- II. Sarcophagus of Bacchus on the Island of Naxos.
- III. Sarcophagus of the Rape of the Leucippidi.
- IV. Sarcophagus of a Naval Commander.
- V. Sarcophagus of the Infancy of Bacchus.
- VI. Sarcophagus *ad Arca*.
- VII. Sarcophagus of the Chimera.
- VIII. Sarcophagus of the Infant.

- i. **Sarcophagus of the Birth of Bacchus.** The reliefs on this sarcophagus represent the whole story of Bacchus, whose double birth is sculptured on the lid as well as all the details relative to his infancy. In the first relief may be seen the suffering Semele, the infant caught up by an attendant, and Mercury prepared to bear him off. In the second bas relief the Messenger of Olympus appears twice ; first standing close to the mid-wife who assists Jupiter in pains of child-birth, then hurrying away with the child in order to consign him to the care of the Nymphs of Nysa. Silenus advances towards the young god, enveloped in the mantle as he is sometimes represented. Two attendants of Bacchus are placed at the extremities of the relief.

The subject which is portayed on the front of the sarcophagus is the **Triumph of Bacchus, Conqueror of India**. The god is standing erect in a chariot drawn by two tigers, and behind him stands a winged Victory. Two Indian children are astride of these tigers which are conducted by a young satyr. In the second compartment is a female bacchante holding an offering, and close to her is an elephant with his conductor. These are preceded by two other elephants, one of which

carries a captive king in chains; the other, a vase and various other trophies, of which Diodorus Siculus speaks. In front of the group is a panther, a bacchante playing a musical instrument, and Silenus dressed in the *pallium*. Farther on, in front is a lion led by a young satyr who strikes the beast to make him advance. A giraffe figures in the third compartment and at the extremity is a noble looking figure of a female holding an orange branch.

Everything in this bas relief shows a Dionysian character. The large masks which terminate each side of the lid, the heads of the attendants of Bacchus who have the ears of satyrs, and the serpent in three different places coming out of the ground, or escaping from the mysterious chest. On several of the sarcophagi may be seen figures of elephants, covered as here, with a thread covering to protect them from troublesome insects. These animals bear the ivory tower of defence, generally, as well as vases, and trophies. Two griffons, guardians of sepulchres ornament the sides. This sarcophagus is most valuable as a work of antique art, and is perhaps superior to any in the Vatican.

Length 2.35. Height 1.32. Depth 1.05.

2. **Sarcophagus of Bacchus on the Island of Naxos.** At the left of the front are two fauns, one of whom carries a shepherd's crook in his right hand, and a pastoral *siringa* in his left. Three female bacchantes follow, who direct all their attention to Ariadne. At the feet of one of the bacchantes is the mystic chest from which issues the serpent, the other two hold a thyrsus each, and are crowned with ivy leaves. Pan may be seen above between two fauns, and below is Silenus holding a young boy by the hand with a wreath across his breast,

and a *siringa* in his hand. The principal group composed of Bacchus leaning on a faun. Unfortunately the head of Bacchus is broken, and this diminishes the effect of the relief, so admirably done. At his feet is a group representing a goat, a panther and a bacchanalian mask and between these and the Ariadne is a faun and a Cupid, the latter having a wreath of foliage across the breast and an inverted torch. Ariadne is sculptured in the usual manner, sleeping and half naked. Her left arm rests on Glaucus who is in the act of raising the drapery which partly covers her, in order to show her entirely nude to Bacchus already enflamed with desire. Pan assists Glaucus to raise the garment, while above are carved two divinities probably local deities of Naxos. The island is represented as bathed by the waves of the sea abounding with dolphins. Three bacchantes who are admiring Ariadne close the scene.

On the right side is represented a Menade holding a tambour in the left hand, and dancing before an altar on which is fire for the sacrifice. On the altar itself, Pan is portrayed dancing, with one foot raised, while another figure (close to the altar) represents Bearded Bacchus with a thyrsus in the left hand, and a vase in the right. On the remaining side of the sarcophagus is a dancing faun with a long thyrsus. Unfortunately the lid of this important sarcophagus has never been found. The ledge of the lid is however here and is ornamented with the portrait of the deceased, and various Cupids at the vintage.

Length 2.15. Height 0.80. Depth 0.88.

3. Sarcophagus of the Rape of the Leucippidi.

This magnificent sarcophagus fully equals that in the Vatican Museum representing the same subject,

except in some very minor details, and is remarkable for the beauty of its figures. The scene opens with the group of Ida and Linceus, nude and armed with bucklers and swords, while each wears a helmet on the head. These according to mythology, were the betrothed husbands of the daughters of Leucippus, the virgins carried off by the *Dioscuri*. Ida raises his sword to slay one of the ravishers but is held back by Linceus. The second group is composed of one of the *Dioscuri* and the maiden he is in the act of bearing away. In the centre is Arsinoe the youngest sister weeping in great desperation while at her left is the other *Dioscuri* with the maiden he too is carrying off, and who seizes hold of Filodace in order to hinder her ravisher from his purpose. Leucippus closes the scene, naked but armed with a shield and a short sword. At the corners of the sarcophagus are two female figures with wings and cornucopiae. At the two extremities the scene is the same: Castor and Pollux with the ravished maidens in a *quadriga*, passing under an arch. On the lid are several winged Victories killing wild bulls. Two enormous Satyrs heads form the *antefisso* of the lid.

Size 2.20 × 0.70 × 1.05.

4. **Sarcophagus of a Naval Commander.** This sarcophagus which is a splendid work of the second century A. D. is in a perfect state of preservation. The lid is ornamented in relief with two *antefissi* at the angles, in form of scenic masks. At the left side are two attacking Cupids with darts, while a third supports a cuirass.

In the centre of the lid is a medallion with a gorgon's head and two cornucopiae supported by two Cupids. To this follows on one side of the

shield, a kneeling Cupid with a coat mail in his hands, and on the other two other Cupids who depose a helmet on the plinth of a column. All these figures are m. 0.25 high.

In the centre of the front of the sarcophagus is another shield with a huge gorgon's head beautifully executed, supported by two winged Victories with tunics fluttering in the wind. Both hold standards in their hands. Below the medallion are two figures of barbarians, seated on the ground, their heads resting between their hands, in token of their grief. At each end of the front of the sarcophagus two naked boys with the clamys on their shoulders have wreaths of foliage across the body in form of a *ceinture*. Between these boys and the Victories is a vase filled with fruits and flowers, and on the left is an oak tree, while on the right is a fig tree, the branches of which bend to the ground. These figures are m. 0.75 high each. The ends of the sarcophagus are ornamented with dolphins

Size 2.26 × 0.92 × 0.82.

Enclosed in the sarcophagus is a skeleton m. 1.65 long, and a small quantity of yellowish earth.

5. **Sarcophagus of the Infancy of Bacchus.**

This sarcophagus is exceedingly interesting from the scene represented in relief on the front, viz: the **Infancy of Bacchus**. A maid servant with a Phrygian cap pours water from a pitcher into a basin, perhaps for the ablution of the little Bacchus, while behind her stands Pan holding a torch. The second group consists of the nymph suckling Bacchus. She wears an ivy wreath and a tiger lies at her feet. Silenus approaches this nymph to take the infant while behind her stand another nymph and a satyr. To these follow two other

nymphs, one with a corn sieve on her head, the other carrying a thyrsus. Behind this latter is a faun who pours wine from a skin into a cup. The group which comes next is no less wonderfully executed, and consists of drunken Priapus, two young fauns, and a satyr who lights the way with a torch. Two nymphs follow, one of whom is playing on a musical instrument, and the other dancing. The scene closes with Pan dancing on the mystical chest from which issues the serpent.

The ends of the sarcophagus are ornamented with winged horses.

On the lid are two portraits and reclining figures.

Size m. 1.48 × 0.51 × 0.35.

6. **Sarcophagus of the Arca.** At the four corners are winged Victories leaning on the shoulders of Cupids and supporting massive festoons. In the centre of the front is a bacchanalian mask, at the sides of which are portraits of the deceased occupants of the tomb. The head dress which we see here was very much used in the time of the Antonines. On the other side of the sarcophagus are more festoons supported by Victories and Cupids, while a bacchanalian mask ornaments the centre, as on the front side with this difference that instead of effigies of defunct occupiers of the tomb, there are gorgon's head each side of the mask.

On the ends are also festoons and gorgons heads. The *arca* or pointed arch of the lid is in a state of perfect preservation, but the lid itself has been broken in several places. Another *arca* similar to this one may be seen in the octagonal court of the Pio-Clementino Museum.

This sarcophagus has the lid ornamented with antifisso and is in size m. 1.40 × 0.55 × 0.48.

7. **Sarcophagus of the Chimera.** On the front are sculptured four *Chimere*, two of which look towards the other two, recalling to the mind of the beholder the frieze of the Temple of Antoninus and Faustina in the Roman Forum. On the right of these *Chimere* is another running, and on the left is a corresponding figure, with the head of a ram, carved beneath. The lid is ornamented with sea monsters griffons and lions, while on the right end of the sarcophagus are two wild boars, and on the left end is a hippogriff.

This very beautiful sarcophagus which is in a perfect state of preservation is in size m. 1.40 × 0.52 × 0.45.

8. **Sarcophagus of the Infant.** In the centre are two *amorini* below which are two tigers beneath whose paws are rams heads. At one end are two shields, with lances crossed.

This pretty little *arca* measures m. 0.86 × 0.25 × 0.32, and is without the lid.

9. **Venus Victrix.** Splendid Greek statue rivalling the Venus de' Medici, or the Venus of the Capitol, and by some preferred to either. Venus holds the apple in her left hand, while with the right she holds her drapery which has almost fallen off. The statue is in a state of almost perfect perservation, and has very few and very minor restorations.

Height m. 1.95.

10. **Most interesting Greek statue** wanting the head, part of one arm, and the left leg and foot.

Height m. 1.41.

11. **Amazon.** Greek statue of great value. Drapery very fine, and attitude imposing, with the right hand raised above the head.

Height m. 1.94.

12. **Minerva.** This superb Greek statue resembles the Minerva Giustiniani of the Vatican, but is superior in the details of the limbs and the drapery. It is a most precious work of antiquity and is restored only in the right arm and helmet. The attitude is simply grand in the extreme.

Height m. 2.16.

13. **Venus.** Very fine work of antique Roman art, resembling in its details the Venus of the Capitol. Although much restored it is nevertheless a beautiful figure.

Height m. 1.94.

14. **Marcus Aurelius.** One of the finest marble statues of that Emperor extant. Pose very fine; bust and limbs magnificent; head superb. A most important statue.

Height m. 2.23.

15. **Base of No. 14,** with reliefs allegorical of Marcus Aurelius on the front, and various decorations at the sides.

Size 1.30 × 0.67 × 0.50.

16. **Pudicizia.** Statue majestically draped. Left hand wanting. Nose and chin restored. Roman workmanship.

Height m. 2.15.

17. **Satyr.** Fragment of a most interesting seated statue, the arms and feet wanting.

Height m. 1.65.

18. **One of the Muses.** Statue beautifully draped.

Height m. 1.79.

19. **A Roman Tribune.** Seated statue, pose stern and full of dignity. Hands wanting.
Height m. 1.59.
20. **Venus.** Epoch, the Roman Republic. Form exceedingly beautiful, and composition elegant and graceful. Draped.
Height m. 1.33.
21. **Pudicizia.** Statue graceful and exceedingly pretty. Drapery exquisite. Her temple stood in the *Vicus Longus*.
Height m. 1.12.
22. **Ceres.** Statue majestic in pose, and exquisitely sculptured. Perhaps a portrait statue of **Agrippina**, grand-mother of Nero.
Height m. 0.99.
23. **Convalescence.** Statue representing a child recovering from an illness. Splendid specimen of the epoch.
Height m. 1.06.
24. **Boy with Fruit in his Pinafore.** Statue most interesting and well carved.
Height 0.38.
25. **Esculapius.** Greek statue representing the god, with the usual allegorical signs.
26. **Mars.** Statuette well composed, draped and with cuirass.
Height 0.93.
27. **Hercules crowned.** Beautiful head; splendid composition.
Height 0.67.

28. **Diana.** Fragment wanting head and arms. Attitude bold.

Height 0.92.

29. **Juno.** Colossal bust, full of dignity; drapery well arranged.

Height m. 1.00.

30. **Caligula.** Life size bust of excellent sculpture.

Height 0.73.

31. **Marcus Agrippa.** Colossal bust well sculptured.

Height 0.98.

32. **Lucius Verus.** Life size bust, well sculptured. Excellent portrait.

Height 0.98.

33. **Minerva.** Splendid bust.

Height 0.74.

34. **Adrian and Wife.** Monumental relief worthy of the epoch.

Size 0.97 x 0.70.

35. **Medallion** with female profile on a ground of *verde antique*. The head is in white marble, and the bust in oriental alabaster. Frame and base of *bigio* marble.

36. **Venus.** Fragment in two pieces. Remains of a beautiful Greek work.

Height of both pieces together m. 1.12.

37. **Child with Pigeon.** Fragment of a beautiful work.

Height 0.67.

38. **Child with Pigeon.** Evidently the companion of No. 37.
39. **Woman with serpent.** Fragment.
Height 0.60.
40. **Silenus.** Fragment wanting head and feet.
Height 0.48.
41. **Slave.** Head wanting.
Height 0.47.
42. **Shepherd.** Fragment of statue with a sheep around the neck. Head and feet wanting. Splendid sculpture.
Height 0.47.
43. **Fragment of a Male statue draped.**
Height 0.58.
44. **Fragment of a Female statue.**
Height 1.02.
45. **Bust.** Head wanting. Drapery well arranged.
Height 0.28.
46. **Female Head.** Nose wanting restoration. Otherwise good.
Height 0.31.
47. **Female Head.** Very good, perhaps a companion of No. 46.
Height 0.31.
48. **Head of a Faun.** Fine.
Height 0.24.
49. **Fragment of a Bust.**
Height 0.32.

50. **Head of Venus.** Exceedingly interesting.
Height 0.30.
51. **Head of Mercury.** Splendid specimen.
Height 0.36.
52. **Cippus, with Dove and Branch.** An ancient inscription on cippus.
Size 0.93 × 0.60 × 0.38.
53. **Cippus** with inscription to Marcus Aurelius. This is **Mithraic**.
Size 1.19 × 0.75 × 0.37.
54. **Cippus** of the 2nd century with inscription.
Size 0.99 × 0.46 × 0.39.
55. **Base** ornamented with foliage.
Height 0.88.
56. **Round Base** with horns.
Height 0.52.
57. **Small Column of "Porta Santa,"** very antique with base of "Porta Venere."
Height 1.03.
58. **Small Column of Cipollino,** with base and top of "Porta Venere." (From an antique column of larger size).
Height 1.07.
59. **Greek marble Column,** with monumental marble at the base, and at the top.
Height 1.16.
60. **Square Base** (marble), with decorations.
Height 0.56.

61. **Square Base** (marble), with cornice and lapidary inscription.

Height 1.12.

62. **Fragment of a Youth.** Relief.

Height 0.58.

63. **Shepherd with Goat and Dog.** Relief.

Height 0.51.

64. **Column** with scales and other ornamentation.

Height 0.63.

65. **Column of Pavonazzetto**, in two pieces.

Height 0.62.

66. **Corinthian Capital** from a Pagan temple.

Height 0.44.

67. **Column of marble** (*brecciato*).

Height 0.84.

68. **Twisted Column** with foliage at the base.

Height 0.64.

69. **Fragment of Column scanellata** with Pavonazzetto.

Height 0.23.

70. **Twisted Pavonazzetto Column.**

Height 0.48.

71. **Fragment of marble ornamentation** for ceiling. Beautiful antique work.

Length 0.27.

72. **Base of a Group.**
Height 0.08.
73. **Fragment of marble ornamentation for ceiling.** Beautiful work.
Length 0.60.
74. **Fragment of marble Cornice very florid.**
Length 0.74.
75. **The Virgin** in *pietra litografica*, a work of the 13th century. Carvings of this and the 14th century are exceedingly rare.
Height 1.37.
76. **An Angel**, similar to No. 75.
Height 1.04.
77. **Virgin and Child with Angels**, a relief of the 13th century.
Size 0.61 × 0.57.
78. **St. Peter.** This work is Byzantine, or else of the 13th century. Relief.
Size 0.87 × 0.43.
79. **St. John.** Similar to No. 78.
Size 0.87 × 0.43.
80. **St. Augustine.** Similar to No. 78.
Size 0.83 × 0.37.
81. **St. James.** Similar to No. 78.
Size 0.47 × 0.43.

82. **St. Bartholomew.** Similar to No. 78.

Size 0.47 × 0.43.

These five reliefs are evidently of the 12th or 13th century, and are therefore very rare and of inestimable value. They bear traces of Greco-Byzantine work.

83. **Five seals of the Consular epoch** in squares of terra cotta.

Size 0.61 × 0.61



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